राजस्थान पुरातन ग्रन्थमाला

प्रधान सम्पादक – पद्मश्री जिनविजय मुनि, पुरातत्त्वाचार्य

[सम्मान्य सञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर]

ग्रन्थाङ्क ६२

अज्ञातकर्तृक वृत्तिसहित - प्राकृतभाषाग्रथित

कविदर्पण



प्रकाशक

राजस्थान राज्य संस्थापित

राजस्थान प्राच्यविद्या प्रतिष्ठान

RAJASTHAN ORIENTAL RESEARCH INSTITUTE, JODHPUR

जोधपुर (राजस्थान)

राजस्थान पुरातन ग्रन्थमाला

प्रधान सम्पादक—पद्मश्री जिनविजय मुनि, पुरातत्त्वाचार्य

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ग्रन्थाङ्क ६२

अज्ञातकर्तृक

वृत्तिसहित प्राकृतभाषाग्रथित

कविदर्पण

प्र का श क

राजस्थान राज्य संस्थापित

राजस्थान प्राच्यविद्या प्रतिष्ठान

RAJASTHAN ORIENTAL RESEARCH INSTITUTE, JODHPUR

जोधपुर (राजस्थान)

राजस्थान पुरातन ग्रन्थमाला

राजस्थान राज्य द्वारा प्रकाशित

सामान्यत: अखिल भारतीय तथा विशेषत: राजस्थानदेशीय पुरातनकालीन
संस्कृत, प्राकृत, अपभ्रंश, राजस्थानी, हिन्दी आदि भाषानिबद्ध
विविध वाङ्मयप्रकाशिनी विशिष्ट ग्रन्थावलि

प्रधान सम्पादक

पद्मश्री जिनविजय मुनि, पुरातत्त्वाचार्य

सम्मान्य संचालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर
ऑनरेरि मेम्बर ऑफ जर्मन ओरिएन्टल सोसाइटी, जर्मनी;
निवृत्त सम्मान्य नियामक (आनरेरि डायरेक्टर),
भारतीय विद्याभवन, बम्बई; प्रधान सम्पादक,
सिंघी जैन ग्रन्थमाला

ग्रन्थाङ्क ६२

अज्ञातकर्तृक

वृत्तिसहित प्राकृतभाषाग्रथित

कविदर्पण

प्रकाशक

राजस्थान राज्याज्ञानुसार

सञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान

जोधपुर (राजस्थान)

अज्ञातकर्तृक

वृत्तिसहित प्राकृतभाषा-ग्रथित

कविदर्पण

सम्पादक

प्रो. एच. डी. वेलणकर, एम. ए.

सह-सञ्चालक, भारतीय विद्याभवन, बम्बई

प्रकाशनकर्त्ता

राजस्थान राज्याज्ञानुसार

सञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान

जोधपुर (राजस्थान)

विक्रमाब्द २०१८ | प्रथमावृत्ति १००० | भारतराष्ट्रीय शकाब्द १८८३ | खिस्ताब्द १९६२ | मूल्य ६.००

प्रधान सम्पादकीय वक्तव्य एवं मुखपृष्ठ के मुद्रक– साधना प्रेस, जोधपुर

शेष भाग के मुद्रक – मौज प्रिन्टिंग ब्यूरो, बम्बई

RAJASTHAN PURATANA GRANTHAMALA

PUBLISHED BY THE GOVERNMENT OF RAJASTHAN

A series devoted to the Publication of Sanskrit, Prakrit, Apabhramsa, Old Rajasthani-Gujarati and Old Hindi works pertaining to India in general and Rajasthan in particular.

*

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* *

No. 62

A Prakrit work with Commentary

KAVIDARPANA

of an unknown author

* * *

Published

Under the Orders of the Government of Rajasthan

By

The Hon. Director, Rajasthan Prachya Vidya Pratisthana
(Rajasthan Oriental Research Institute)
JODHPUR (RAJASTHAN)

V. S. 2018] [*1962 A D.*

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Foreword by the General Editor

Virahāṅka's *Vṛttajātisamuccaya* and Svayambhū's *Svayambhūcchandas* represent the tradition in metrics prior to Hemacandra. The *Kavidarpaṇa*, on the other hand, can be taken to represent to a degree the post-Hemcandra metrical tradition. Even though it treats of the Varṇavṛttas as well as the Mātrāvṛttas, it is primarily interested in the Prakrit and Apabhraṁs'a Mātrā-metres. It is quite familiar with the *Chandonus'āsana*, but the method of treatment and scheme of classification are considerably different. From the hints and observations of the commentator, we gather that in these matters the *Kavidarpaṇa* belonged probably to a tradition that was represented by Manoratha and the *Chandaḥkandalī* with regards to Prākrit-Apabhraṁs'a metres and by S'ūra with regards to Sanskrit ones. Unfortunately these sources are lost to us and the importance of the *Kavidarpaṇa*, besides other things, lies in preserving for us that new school of prosody. The several eulogistic references to Kings Bhīmadeva, Siddharāja Jayasiṁha, Kumārapāla and S'ākambharī-rāja (as also to some Jainācāryas) found in the illustrations adduced by the unknown Jain author and the commentator point to the latter's very close connection with the regions of Gujarāta and Rājasthan.

In his learned and exhaustive introduction Prof. Velankar has discuss d all the important points relating to the work. While giving a critical analysis of the contents, he has drawn our attention to the borrowings, correspondences and parallels from the whole field of earlier literature on the classical metres. His comparative approach has shed light on numerous points and his discussion of the history and significance of the names Ullāla, Kāvya, Vṛtta, Jāti, Vitāna, Upajāti etc. are especially rich in illuminating information.

Besides the Kavidarpaṇa and its commentary, the present volume includes two other short manuals of Prakrit-Apabhraṁs'a metres (the *Gāthālakṣana* of Nanditāḍhya and the *Chandaḥkos'a* of Ratnas'ekhara) and also the text of Nandiṣeṇa's *Ajita-S'ānti-Stava* along with the metrical definitions of its commentator Jinaprabha. Of these the *Gāthālakṣaṇa* seems to have reached us in a composite form. Prof. Velankar suspects of several interpolations. His view that vol. 26-30 are undefined, quite out of context and hence likely interpolations, is borne out

by the fact that they are directly borrowed from the *Svayambhū-cchandas*, (Pūrvabhāga, 3.2, 4.2, 4.1, and 3.3; Prof. Velankar's edition, p. 105). So also are the illustrations of the Dūhā (vol 83, *Svayambhūc-chandas* 5.2, p. 53).

On the other hand, though the text of the *Chandaḥkos'a*, seems to have been preserved properly, the work itself is mostly but an expansion of some earlier metrical manual of Alha and Gulha. Its interest lies in the fact that in contrast with the classical prosodic tradition of Svayambhū, Hemacandra, etc. it represents a metrical tradition which has later crystallized as the bardic tradition in the hotch-potch of Prākṛta-paiṅgala and in the 'Piṅgala' and 'Ḍiṅgala' metrical treatises and practices.

Here it should be noted that many of the metrical forms, that have been described in the different and divergent prosodic traditions typified by the metrists from Virahāṅka to Ratnas'ekhara, were very vigorously cultivated in Rājasthān and Gujarāta, and we can point to the metrical versatility of Abdala Rahamāna, the author of the *Sandes'arāsaka* and to the numerous citations from the *Vṛttajāti-samuccaya*, the *Gāthālakṣaṇa* and the *Chandaḥkos'a* in the commentary on the same (both of which are closely connected with Rājasthān), as just one proof of that fact.

One cannot emphasize too much the fact that Prof. Velankar has done a signal service to Indology by bringing to light and studying critically all those important works, which are unique and invaluable as sources for reconstructing the entire history of Middle Indo-Aryan prosody. We are grateful to him for allowing us to enrich the Rājasthān Purātana Granthmālā by this publication.

Rajasthan Oriental Research Institute,
Branch: Chittoḍgaḍh (Rajasthan)
March 1, 1963.

—MUNI JINAVIJAYA

INTRODUCTION

INTRODUCTION*

1. The existence of the *Kavidarpaṇa* was first known from a reference to it in Jinaprabha's commentary on the *Ajita-Śānti-Stava* of Nandiṣeṇa. This commentary was composed in Saṁvat 1365; it quotes certain definitions in Prakrit while explaining the different metres which are employed in the hymn.[1] These definitions are 34 in number[2] and all but one are composed in the Gāthā metre. The first of these explains the terms used for the five kinds of the Mātrā Gaṇas in the subsequent definitions. The second definition consists of a pair of Gāthās which explain the constitution of a Gāthā, while the third, which is the only one composed in the metre which it defines, defines the composition of a Śloka. All the remaining ones, i.e., Nos. 4 to 34, are in the Gāthā metre[3] and define the remaining 31 metres employed in the hymn. At the end of these definitions Jinaprabha gives one more Gāthā, No. 35, which is composed by himself and which states that the definitions given so far were 'spoken out' by him

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* The following works and articles are alluded to in the following introduction and the notes at the end.

1. *Chandaḥkośa* of Ratnaśekhara (*CK.*) edited here in Appendix I; 2. *Chandaḥśekhara* of Rājaśekhara; edited at *JBBRAS.*, N.S. vol. 22, 1946; 3. *Chandassūtra* of Piṅgala; NSP. edition, Bombay, 1938; 4. *Chandonuśāsana* of Jayakīrti (*JK.*); edited in the *Jayadāman*, by the Haritosha Samiti, Wilson College, Bombay, 1949; 5. *Chandonuśāsana* of Hemacandra; in Prākṛta and Apabhraṁśa portions of the work, the references are to my edition of these at *JBBRAS.*, vols. 19 and 20 (1943-44); in other cases, the references are to the edition of the text at *Jayadāman* mentioned in Note No. 3 and only rarely have I alluded to the edition published by Devkaran Mulji at the N.S. Press, Bombay, 1912; 6. *Jayadevachandas* of Jayadeva (*JD.*) edited at *Jayadāman* mentioned in Note 3 above; 7. *Jānāśrayī* (*JNS.*); edited at Trivandrum, 1948; 8. *Kavidarpaṇa* (*KD.*); the present edition; 9. *Ratnamañjūṣā*; published by the Bharatiya Jnana Pitha, Kashi, 1949; 10. *Vṛttajātisamuccaya* of Virahāṅka (*VJS.*); recently edited in the Rajasthan Puratattva Series; 11. *Svayambhūchandas* of Svayambhū (*SB.*); edited in the Rajasthan Purataltva Series; 12. *Apabhraṁśa Metres*; published at the *Bombay University Journal*, Nov. 1933; 13. *Apabhraṁśa Metres No. II*; *Bombay U. Journal*, Nov. 1936; 14. *Apabhraṁśa Metres* No. III; at R. K. Mookerji Com. Volume, 1944; 15. *Metres and Music*; *Poona Orientalist* Vol. VIII, 1943.

1. See Peterson, *Reports III*, p. 231 and Velankar, *A Descriptive Catalogue of Mss.* in the Library of the BBRAS., Vol. III. No. 1794.

2. They are published here in Appendix III together with the original hymn, as edited by W. Schubring at *ZII.* No. II pp. 178-203, with a very few changes in the text of the hymn as suggested by the definitions. These are indicated in the notes on the stanza in question.

3. To be exact, the Gāthā is extended into a Gīti in Nos. 9, 20, 28 and 31. Nos. 8, 21, 22, 24, 29, 33 and 34 consist only of a Pūrvārdha of the Gāthā, while Nos. 25, 26 and 32 consist only of an Uttarārdha of it. On the other hand, No. 11 consists of one whole Gāthā and a Pūrvārdha of another attached to it.

'mostly depending on the *Kavidarpaṇa*'.

2. In 1935 I edited the *Kavidarpaṇa* from the single palm-leaf manuscript existing at the Bhandarkar Oriental Research Institute, Poona. It was published in the Annals of the Institute, vols. 16 and 17 (1935-36) and the definitions of Jinaprabha mentioned above were given in the Appendix. But long before this, in 1923, W. Schubring had published these definitions along with the text of the *Ajita-Śānti-Stava* at *ZII*. Vol. II, pp. 178-203, carefully editing them both from a few Mss., which were available to him. He also gave here a Sanskrit hymn called *Ṛṣabha-Vīra-Stava* by the side of the main hymn, for comparison. This latter was composed by Śānticandra Upādhyāya of the Tapā Gaccha in the 17th century A.D., in very close imitation of the metres of the original hymn. Schubring, however, did not give the last stanza composed by Jinaprabha at the end of the definitions. In this stanza Jinaprabha mentions the source of his definitions to be the *Kavidarpaṇa*. His words are '*Kavidarpaṇam upajīvya prāyeṇa* (mostly depending upon the *Kavidarpaṇa*)'. Actually, it is found that only four Gāthās have been reproduced from the *Kavidarpaṇa* that is before us, while the remaining ones, whether Gāthās, Gītis or their halves, appear clearly to have been composed by Jinaprabha himself from the model stanzas of the hymn, on which he was commenting. This has been very well noticed by Schubring on p. 181 of the said article, and so, the words of Jinaprabha in the last stanza (No. 35) in the definitions published in Appendix III here, are to be understood in only a restricted sense. All that he has actually taken from the *Kavidarpaṇa* is the four stanzas mentioned above, and what makes him use the words *upajīvya* is only the terminology employed by him for prescribing the Mātrā Gaṇas in the composition of the different metrical lines. Perhaps, even the use of the Gāthā metre for the definitions may have been adopted by Jinaprabha from the *Kavidarpaṇa*. It is true that many of the metres employed in the hymn are unusual and were probably unknown to Jinaprabha from any other source and for that reason, he may have proceeded to compose his own definitions on the pattern of the *Kavidarpaṇa*. But it is also found that in the case of a few metres, he has neglected the *Kavidarpaṇa*, though he could have very well quoted from it its definitions of these metres. Thus the Vānavāsikā which is employed for the composition of v. 33 of the hymn, is defined at *Kavidarpaṇa* 2. 19-20. Similarly, the Aparāntikā used for v. 34 of the hymn is defined at *Kavidarpaṇa* 5.7. It must, of course, be admitted that the former is not an independent definition of the Vānavāsikā, though it is in the Gāthā metre, while the latter is not

composed in the Gāthā, but in a single line of the Aparāntikā metre itself, according to the scheme adopted by the author of the *Kavidarpaṇa* in Chs. IV and V of his work. This is, perhaps, why Jinaprabha composed his own definitions in the Gāthā metre for the sake of uniformity, though at least in one case, this uniformity is set aside in Def. No. 3 (of the Śloka). There are four more metres employed in vv. 15, 17, 25 and 26 of the hymn, which are known to the *Kavidarpaṇa*; in the ms., they are described as Kusumalatā, Khidyitaka, Kṣiptaka and Aḍilā Dīpaka respectively, but the *Kavidarpaṇa* knows them under the names of Aupacchandasaka (*KD*. 5.2), Vaṁśapatrapatita (*KD*. 4.84), Rathoddhatā (*KD*. 4. 27) and Svāgatā (*KD*. 4.28), which are also the names known to Piṅgala and his successors. Jinaprabha is silent about this point and even here composes his own definitions of these in the Gāthā metre, perhaps for the sake of uniformity, as said above.

3. The definitions given by Jinaprabha are, for this reason, not in any way useful for the edition of the *Kavidarpaṇa*, even though they first appeared to me to be so owing to the mention of that work by him. At one time, I was also inclined to believe that the recension of the *Kavidarpaṇa* which Jinaprabha had before him may have been different from the one represented by our manuscript. But, very clearly, the fact that only 4 out of a total of 34 passages are common to the two works does not support the view that they are the versions of one and the same work. I have, therefore, ultimately to depend upon the single palm-leaf manuscript mentioned above for my edition. Fortunately, this manuscript is correctly written for the most part, there being only a few scribal errors or omissions of letters. The first folio is, however, lost and only foll. 2-86 are now available. The colophon at the end of the last chapter is also missing, but it does not seem that any substantial matter from either the text or the commentary is lost. A page is divided into two parts, leaving a space of about a quarter of an inch from top to bottom between them. The part on the left side is somewhat shorter than that on the right side of the page, which has generally 3 or 4 lines according to the breadth of the leaves, a line containing 45 letters on an average, in both the parts together. The Ms. shows the Pṛṣṭhamātrās throughout; it sometimes writes the letter *i* in the older way, i.e., with two dots and an *ukāra* added under them. In chapter IV, *ya* which stands for the *yagaṇa*, is almost always written as *va*. Letters dropped through oversight are indicated with appropriate signs somewhere in the margin or between the relevant lines. The colophon at the end of the chapters is brief and does not men-

tion either the name of the author or of the commentator. That both of them were Jain is amply clear from the introductory stanza (which has to be reconstructed from the commentary) and the commentary on the same. Both of them quote Hemacandra's *Chandonuśāsana* and the verses from the text of the *Kavidarpaṇa* are quoted by Jinaprabha in Saṁvat 1365 as we saw above. This means that the *Kavidarpaṇa* was composed sometime in the 13th century A. D. The work seems to have become popular by the time of Jinaprabha, who chose to follow it rather than Hemacandra's *Chandonuśāsana*, while explaining the metres of the *Ajita-Śānti-Stava*. The reason for this preference may have been the simplicity of treatment of the subject matter. But it is also not impossible that both Jinaprabha and the author of the *Kavidarpaṇa* belonged to the same, i.e., the Kharatara Gaccha and hence Jinaprabha considered him to be nearer to himself than Hemacandra in a way.

4. *Kavidarpaṇa* reproduces the illustration of Śrīdhavala at 2.34.1 from Hemacandra's *Chandonuśāsana* 5.33, of Dvipadīkhaṇḍa at 2.36.3 from Śrīharṣa's *Ratnāvali Nāṭikā* I.14-16, of Cūḍāla-Dohaka at 2.17.2 from Jinasiṁhasūri, of Dvibhaṅgī at 2.35.1 from Sūraprabhasūri, of another Dvibhaṅgī at 2.36.1 from Tilakasūri. The exact sources of the last three quotations are not traceable at present; but they appear to be from some biographical poems composed by these authors. In addition to these authors, *Kavidarpaṇa* mentions Kings Bhīmadeva (in 2.30.3), Kumārapāla (in 2.30.4-6; 33.4; 37.3), Jayasiṁhadeva (in 2.3.3) and Śākambhari-rāja (in 2.30.4). It also alludes to Tilakasūri (in 2.30.2), Yaśoghoṣasūri (in 2.32.1), and Guru Samudrasūri (in 2.22.1), evidently as the comtemporary distinguished personalities. On the other hand, the commentator largely quotes from the *Chandaḥkandalī*, which is evidently a work on Prakrit prosody written in the Prakrit language and employing the same terminology as is used in the *Kavidarpaṇa*. Thus vv. 66-68 on *KD*. 2.28.2, 71-80 on *KD*. 2.30.6 and 84-85 on 2.32.1 in the commentary are all from this work. The *Kavidarpaṇa* also quotes besides this, one stanza from *Svayambhūchandas* (v. 31 on p. 6) and several from Manoratha (v. 43 on p. 17, v. 95 on p. 42 and v. 96 on p. 43). Both these are Prakrit writers on Prosody, like the author of the *Chandaḥkandalī*; the work of the former is now available and published, while the latter is unknown so far from other sources. Among the Sanskrit prosodists the commentator quotes from Śūra on p. 1 and on p. 8 under *KD*. 2.4; he mentions that the technical terms used for the Mātrā Gaṇas in the *Kavidarpaṇa* are borrowed from Śūra (*śūra-paribhāṣā iyam pūjya-prayuktā sarvā iti arthāj*

jñeyā). On the same page and under the same stanza he also quotes Trilocanadāsa in support of the view that the Āryyā or Gāthā is a Catuṣpadī and not a Dvipadī. On p. 18 under *KD*. 2.9, he speaks of Piṅgala as one who gave the name Āryāgīti to the metre which is known as Skandhaka in Prakrit. He gives his own illustrations of varieties not mentioned by the author, but added by himself from other sources, on *KD*. 2.8 (vv. 10-43, varieties of a Gāthā), 2.13 (vv. 46-58, derivatives of the Gāthā), 2.33 (vv. 87-94, varieties of a Dvibhaṅgī called Ṣaṭpada or Kāvya), 2.35.3 (v. 97, a Dvibhaṅgī), 2.37.2 (v. 98, a Tribhaṅgī), and 4.122-127 (20 stanzas in all). Among the illustrations of the varieties of a Gāthā (vv. 10-43), he quotes one (v. 36) from Pādaliptasūri and one (v. 43) from Manoratha, but does not mention the source of the other quotations, as also of vv. 46-58, which illustrate the derivatives of the Gāthā. On the other hand, vv. 87-94, 97 and 98, which respectively illustrate the different kinds of a Ṣaṭpada, a Dvibhaṅgī and a Tribhaṅgī which are not actually mentioned by the author, are all of them wholly reproduced from Hemacandra's *Chandonuśāsana*. In the first chapter, he quotes a few stanzas or portions of them, to illustrate some prosodial rules on *KD*. 1.5 (vv. 3-10) and 1.8 (vv. 11-30); but most of these (vv. 7-10, 18-20, 24, 25, 28, 29) are reproduced from Hemacandra's *Chandonuśāsana*. Of these vv. 18, 20, 24, 25, 29 are first quoted by Halāyudha in his commentary on Piṅgala's *Chandas-sūtra* 6.1 and then by our commentator through the medium of Hemacandra. In the case of vv. 21, 22, 23 and 27, the so called *Yatyupaniṣad*, our commentator adopts the readings given by Hemacandra and not those that are found in Halāyudha. Besides these, he quotes from other writers without mentioning their names on *KD*. 1.1 (v. 1), 1.4 (v. 4), 1.6 (vv. 3-6), 1.8 (vv. 11-17, 26, 30), 2.3 (vv. 1-3), 2.4 (v. 4), 2.8 (vv. 5-9), 2.9 (vv. 44-45), 2.20.4 (v. 60), 2.23 (v. 61), 2.25 (vv. 62-65), 2.32 (vv. 81-82), 2.33 (v. 86), 3.1 (v. 1), 4.40 and 4.104. The illustrations of the different Vipulās given on *KD*. 4.122-127, which are all in Sanskrit, are again reproduced many of them directly from Halāyudha's commentary and some of them through the medium of Hemacandra. Some of these are also borrowed from the Classical Sanskrit poets and dramatists; thus *KD*. 4.122.3 is from Bhavabhūti's *Uttararāmacarita*; 4.123.1 from Rājaśekhara's *Viddhaśālabhañjikā* I; 4.123.3 and 4.127.5 from Māgha's *Śiśupālavadha* 2.44 and 49. In addition to these he often quotes grammatical rules from Hemacandra's *Śabdānuśāsana*, Adhyāya VIII, for explaining a few Prakrit words and forms occurring in the text or in the illustrations given by the author. Similarly, the following personalities are mentioned in the illustrations given in the commentary :—Ratnasūri (2.32, p. 15), Dharmasūri and King

Jayasiṁha (2.54, p. 21), King Siddharāja Jayasiṁha (2.53, p. 21) and King Kumārapāla (2.55, p. 21). The commentator thus does not appear to be very far removed from the times of the author of the text.

5. The author of the *Kavidarpaṇa* composes his illustrations like Hemacandra as a general rule and introduces the name of the metre in the illustration itself by means of the usual device of Mudrā. His main aim was to compose a practical guide in respect of metres, particularly those in the Prakrit and the Apabhraṁśa languages, which are usually employed by the popular bards. Accordingly, he has expended great care on the second chapter which deals with the Mātrā Vṛttas, whether single or strophic, composed in the Prakrit or the Apabhraṁśa languages. In this chapter he employs the Gāthā metre for his definitions which he composes in the Prakrit language throughout; but he gives separate and full illustrations of all the metres defined by him, composing them in the language to which the metre belongs. He himself is, of course, silent about the language to which the metre belongs, unlike Hemacandra who has classified metres according to the language in which they are generally composed and employed, assigning a separate chapter to the Apabhraṁśa metres which begin with Utsāha. Hemacandra composes his definitions in the Sanskrit language, throughout his work, in the form of Sūtras accompanied by a brief commentary, which, too, is written in Sanskrit. But his full illustrations are composed in the respective languages to which the metres belong. Our commentator certainly knows this division of metres according to the language adopted by Hemacandra, as is clear from his remarks on the quotations from *Svayambhūchandas* on Yati, at the end of his commentary on v. 8 in chapter I on p. 6. But the author of the *Kavidarpaṇa* does not follow Hemacandra in this respect and classifies the metres under three heads in accordance with the unit of scansion, namely, a Varṇa, a Mātrā or both, that underlies their constitution. For this reason, we do not find a uniform use of the Prakrit language in the illustrations of metres defined in Chapter II, as we find it in the case of the following chapters which deal with the Varṇa Vṛittas and the mixed Mātrā-Varṇa Vṛttas. As his main interest was in the Prakrit and Apabhraṁśa metres, as said above, he does not give full illustrations of the Varṇa and the Miśra Vṛttas which are generally found in the Sanskrit language and which are defined in the later chapters of the *Kavidarpaṇa*. In the case of these latter, the definition itself serves as the illustration and the definition is given in a single line in the case of the Sama Catuṣpadīs, in two lines in that of the Ardhasama Catuṣpadīs

and in four lines in that of the Viṣama Catuṣpadīs, being always composed in the Prakrit language. Thus in the second chapter, all illustrations of the Ullālas, Kuṁkuma and Karpūra (2.3.1-2), of Mauktikadāma (2.3.3), of the Catuṣpadīs beginning with Pañcānanalalitā and ending with Cūḍāladohaka (2.14-17), of Vadana, Maḍilā, Aḍilā and Paddhatikā (2.21-22), of Rāsāvalaya and Vastuvadana (2.25), of Utsāha and Mātrās (2.26-28), of Ghattās, Kīrtidhavala, Ṣaṭpada, Phulla, Śrīdhavala, and Tarala (2.30, 32-34), of the Dvibhaṅgīs and Tribhaṅgīs which contain a Dohaka or an Ullāla (2.35-36) and of a Kaḍavaka which consists of 4 stanzas in the Paddhatikā metre (2.37) are composed in the Apabhraṁśa language. On the other hand, the examples of the Gāthā and its varieties and derivatives as also of those Dvibhaṅgīs and Tribhaṅgīs which employ a Gāthā or a Khaṇḍa are all composed in the Prakrit language.

6. *Kavidarpaṇa* consists of six chapters of which the first is introductory; it first gives the threefold classification of the metres based upon the unit of scansion, viz., Mātrā, Varṇa, or both, as said above and then proceeds to enumerate the different kinds of Gaṇas, whether of Varṇa or of Mātrā, which are employed in defining the composition of the lines of the different metres (vv. 1-3). The next two stanzas (vv. 4-5) discuss the nature and the graphical representation of short and long letters in Prakrit and Apabhraṁśa poetry, while the definition of a Pāda and the explanation of a few technical terms used to convey numerical figures are given in the following stanza (v. 6). Finally, in the last two stanzas (vv. 7-8) rules regarding the observance of the Yati in the middle as well as at the end of a line are given. Our author is clearly in favour of the Yati, but only so far as the Varṇa Vṛttas are concerned, where he invariably mentions it while defining them in the fourth chapter. The commentator here quotes a stanza from *Svayambhūchandas* (I.72) according to which the Yati was considered as optional even in the case of the Sanskrit Varṇa Vṛttas by older prosodists like Māṇḍavya, Bharata, Kāśyapa and Saitava, though it was adopted as compulsory in Sanskrit metres by Piṅgala and Jayadeva who closely follows him. In the second chapter, which is the most important one in the work, the first main division of metres, namely the Mātrā Vṛttas, is treated and the author shows considerable originality in the treatment of the subject. He arranges these metres under eleven heads in accordance with the total number of Pādas or lines which a stanza or stanzas in a simple or a composite metre may contain. Thus he begins with the Dvipadī, i.e., a metre with two Pādas, and ends with a Ṣoḍaśapadī, i.e., a metre having 16 Pādas in it. Among these Dvipadī, Catuṣpadī,

Pañcapadī, Ṣaṭpadī and Aṣṭapadī metres are simple metres consisting of a single stanza each, having respectively 2, 4, 5, 6 and 8 Pādas in them; while some Ṣaṭpadīs, Saptapadī, some Aṣṭapadīs, Navapadī, Daśapadī, Ekādaśapadī, Dvādaśapadī and Ṣoḍaśapadī metres are always composite ones consisting of 2, 3 or even 4, stanzas in simple metres of the same or of different types, strophically combined. These strophic couplets or triplets are a peculiarity of Prakrit and Apabhraṁśa poetry, especially the latter. They owe their origin as much to the idea of variety and ornamentation as to the need of finishing an incomplete sentence or topic started in the earlier stanza. But the incompleteness in many cases is intentional and not due to negligence or want of skill, though their early origin may perhaps be traceable to these two factors. Thus the couplet or triplet is intended to form a unit, both syntactically and in respect of contents. In some cases, the repetition of a few words from the earlier stanza in the later one is acutally prescribed to give greater effect to this intention. Really speaking, such a strophic combination of stanzas may be considered as the beginning of lyric and narrative poetry in the Prakrit and the Apabraṁśa languages.[4] Such strophic couplets and triplets are certainly not wanting in Vedic and Classical poetry; but they are comparatively few. In Vedic poetry we get the Bārhata and Kākubha Pragāthas made up of a stanza in the Bṛhatī or the Kakubh metre coupled with another in the Satobṛhatī metre. Similarly, we get the Tṛcas consisting of three Ṛcs in the same, i.e., Gāyatrī metre. Generally, they appear to have been composed with the idea of presenting a musical unit for being melodiously sung in the propitiation of the deity at sacrificial sessions. They too exhibit a syntactical unity in a few cases, but almost always a unity of the contents. The Pragātha has also an element of variety and decoration in it; but it does not seem to have served as a starting point for the growth of lyric or narrative poetry in Vedic Sanskrit. On the other hand, the Yugmakas, the Kulakas, the Viśeṣakas in Classical Sanskrit are unornamental and owe their origin evidently to the poet's convenience.[5] They are more or less syntactical units in the same metre, and are not based on any idea of variety or ornamentation. As against this, the strophical couplets in the Prakrit and the Apabhraṁśa languages are intentional and definitely meant for variety and ornamentation.

7. Among the Dvipadī metres our author selects only three, namely, the two Ullālas, specifically called Kuṁkuma and Karpūra in the language of

4. See also my remarks on the Dvipadī and the Rāsaka in Paras 3 and 4 of the introduction to the new edition of the *Vṛttajātisamuccaya* of Virahāṅka.
5. See *Vṛttajātisamuccaya*, 4.86 for these.

the bards of Magadha, and the Mauktikadāma. Of the two Ullālas the second, i.e., the Karpūra, appears to have been more commonly used and hence described as of 25 kinds, in view of the number of short letters contained in each of them. Thus, the shortest among these twentyfive contains only 8 short letters and 24 long ones, while the longest one has all, i.e., 56, short letters in it. In both the Ullālas no long letter is compulsory, but a short one representing the 13th Mātrā and 3 shorts representing the 26th, 27th and 28th Mātrā in the Karpūra (only the 26th and 27th in the Kuṁkuma) in each half is compulsory. The Yati in both the halves is after the 15th Mātrā and in practice even the 14th and the 15th Mātrās are represented by short letters for keeping a sort of balance between the concluding portions of three Mātrās in the two parts, caused by the presence of the Yati in each half. The third Dvipadī which our author defines is the Mauktikadāma. Here the Yati after the 12th and the 20th Mātrā in each half which has 32 Mātrās in all, is prescribed as compulsory. It is difficult to see why this particular Dvipadī is selected out of a very large number of them which are defined by Svayambhū and Hemacandra. Nor is the Yati very prominently felt in the halves of the illustration given by the author himself. Besides, the same Dvipadī is turned into a Ṣaṭpadī which has three lines of 12, 8 and 12 Mātrās respectively, in each of its two halves, merely when a Yamaka is introduced at the point of the 1st and the 2nd Yatis in each half. The author himself defines such a Ṣaṭpadī at *KD*. 2.30. It is also noteworthy that this same name Mauktikadāma is given by Ratnaśekhara in his *Chandaḥkośa* v. 6 to a Catuṣpadī which has 16 Mātrās in each of its four Pādas and is virtually the same as our Dvipadī, but where there is only one Yati at the 16th Mātrā instead of our two at the 12th and the 20th Mātrās, a Yamaka being also introduced at the point of the Yati. Yet it must be pointed out that Ratnaśekhara's Mauktikadāma is a Varṇa Vṛtta with 4 Madhyaguru Caturmātras (or Jagaṇas) in each Pāda and must be traced to a similar Sanskrit metre noted by Hemacandra, at *Chandonuśāsana* 2.172. On the other hand, as seen from the illustrations of both our author and of Hemacandra, the Dvipadī Mauktikadāma shows preference for the Adiguru and Sarvalaghu Caturmātras, apparently avoiding the Madhyaguru Caturmātra or the Jagaṇa.

8. The name Ullāla given to the first two Dvipadīs is very interesting. *Kavidarpaṇa* says that they belong to the Bandins or the bards; Hemacandra on *Chandonuśāsana* 7.3 mentions them as Ullālakas and ascribes them to the Magadhas, i.e., the bards of Magadha in particular, or perhaps the bards in general, as the terms Magadha and Māgadhikā (metre) were

by this time extended to all bards irrespective of their home. Virahāṅka and even Svayambhū are apparently not aware of these particular Ullālas or their names, so that the extensive use of this metre as well as its popular name, i.e., Ullāla, may be ascribed to about the 11th century. It, however, does not appear to be suitable for a running narrative, but may have been used as a sort of variety, either at the beginning or at the end of a Kaḍavaka, composed in the Paddhatikā or some similar metre. Our commentator has well noted this point and observed at the end of his comments on *KD*. 2.31 : 'Of these, certain kinds of Catuṣpadī like the Pañcānanalalitā and a few Dvipadīs like the Kuṁkuma are seen employed at the commencement of Sandhis.' By a convention of the bards, a Dvipadī is employed either at the commencement of a Sandhi or at the end of a Kaḍavaka and is then called a Dhruvā, Dhruvakā or Ghattā, as our commentator tells us on *KD*. 2.30.6 and quotes from the *Chandaḥkandalī* in support of it. *Svayambhūchandas* 7.1 and Hemacandra on *Chandonuśāsana* 7.57 further note that a Dvipadī gets this name Dhruvā, only when it is thus employed for 'restrospective allusions, requests, plot-contents, or auspiciousness'. But otherwise, it is called merely a Dvipadī. It is clear, however, that though Svayambhū mentions this peculiarity of the Dvipadīs, his treatment of them in chapter 6 begins with Laya and Bhramarapada which have 28 Mātrās in each of their two Pādas and altogether drops the Kuṁkuma and the Karpūra, the famous Ullālas of the Bandins. On the other hand, Hemacandra begins his Dvipadīs in chapter 7 with these two, which are the shortest among the Dvipadīs that can serve as the Dhruvās and which had evidently gained great popularity among the bards between the times of Svayambhū and Hemacandra, receiving a special name for themselves at their hands. In addition to such a use of these Ullālas as Dhruvās in a Sandhi or a Kaḍavaka of long narrative poems, Apabhraṁśa bards used them for the composition of strophic couplets or triplets as illustrated by the *Kavidarpaṇa* 2.33 (Ṣaṭpada and Phulla) and 2.36 (Tribhaṅgī). *Prākṛta Paiṅgala* defines only the second of the two Ullālas, namely the Karpūra, while explaining the composition of a Ṣaṭpada at 1.118 ; but does not give any independent status to it. The 25 varieties of the Karpūra Ullāla mentioned by our commentator on *KD*. 2.3 are only secondarily hinted at by the *Prākṛta Paiṅgala,* while giving the 71 Prastāras or kinds, in view of the presence of the short and long letters in each, at I.120-123. *Chandaḥkośa* goes a step further and neglects even the name of the poor Ullāla i.e., Karpūra, though it virtually alludes to this Dvipadī while defining the composition of two strophic couplets, namely, Ṣaṭpada and Rāsākula, in vv. 12 and 29. It is again significant that both the *Prākṛta Paiṅgala* and the

Chandaḥkośa do not show any knowledge of the shorter Ullāla, i.e., the Kuṁkuma. This may mean that out of the two Ullālas popularized by the bards of Magadha only one was generally adopted by the Apabhraṁśa poets of the 13th and the 14th century, whether as a Dhruvā or as a strophe in couplets and triplets, but its favourite name or rather epithet, was completely forgotten. I think the term Ullāla was meant, originally at least, as an epithet of a Dvipadī in view of its 'charming surges or sweeps' culminating in the thin skirts, each consisting of three short letters, first at the end of the 15th and then at the end of the 28th Mātrā in each of its two Pādas. The root *lal* signifies 'movement', 'a charming movement', as the past passive participle *lalita* suggests. This is indirectly corroborated by the way in which the term *Ullāla* is employed by both the *Prākṛta Paiṅgala* I.146 and the *Chandaḥkośa* v. 31, in the definition of a strophic couplet called Kuṇḍalika. If the text alone of this definition—which is almost identical in the two works—is taken into consideration, *Ullāla* would appear to mean 'a peculiar decoration consisting in the repetition of the last few words in the last line of the first stanza at the commencement of the second'. The strophic Kuṇḍalika is made up of a Dohā which forms its first half, and a Kāvya (whose stanza consists of four Pādas of 24 Mātrās each), which forms its other half. It must have *Ullāla* i.e., the decoration in the form of the repetition alluded to above. The commentator of *Chandaḥkośa* takes the word *Ullālaka* as another name of the Kāvya a stanza of which contains 96 Mātrās; this is virtually also the explanation of one of the three commentators of the *Prākṛta Paiṅgala,* while the other two explain the term to mean 'turning back and then proceed', or in other words, 'an immediate repetition of a few letters which are already once employed'. *Chandaḥkośa* uses the same term *Ullālaka* in the same sense once more in the definition of a sister metre Kuṇḍalinī, where the metre of the first stanza is Gāthā instead of Dohā, while that of the second is the same, i.e., the Kāvya, as in the Kuṇḍalika. This Kuṇḍalinī is unknown to the *Prākṛta Paiṅgala.*

9. The next main division of metres according to the scheme of the *Kavidarpaṇa* is the Catuṣpadī. Among these, the Gāthā stands first and in vv. 4-8, a Gāthā, which is the same as the Āryā in Sanskrit, is defined together with all its kinds such as Pathyā, Vipulā and Capalā. The commentator gives additional information about some more kinds of the Gāthā, such as the 26, which begin with Kamalā and are based upon the number of short and long letters in them; the four, which bear the names of the four castes and have either all short or all long letters in one or

both of their halves, except those that are compulsorily short or long ; and lastly those four, in which only two Gaṇas follow each other in succession, the second of which is always a Madhyaguru or a Jagaṇa, the first being any one of the remaining four Caturmātras. Hereafter in v. 9, there follow in succession the derivatives of the Gāthā, namely, Gīti, Upagīti, Udgīti and Skandhaka ; in v. 10 the derivatives of the Gīti, namely, Ripucchandas, Lalitā, Bhadrikā and Vicitrā; in vv. 11-13, the remaining derivatives of the Gāthā such as Gātha and others ending with Mālāgātha. The commentator mentions nine more derivatives of the Gāthā the first of which is Jātīphala; the remaining 8 are but the extensions of the Jātīphala, secured by adding one Caturmātra each time before the last long letter of the first half of the Jātīphala. Their names begin with Dāma and end with Mālādāma. In all these 17 derivatives of the Gāthā, the second half is always the same as that of the Gāthā. It is also noteworthy that all but three (Jātīphala, Gāthinī and Dāminī) have masculine names. Both our author and commentator seem to have followed very closely Hemacandra's *Chandonuśāsana* in giving these varieties. Virahāṅka, *Vṛttajātisamuccaya*, 4.9-14 and 2.2-3 mentions only Gīti, Upagīti, Skandhaka and Gītikā, which last is the same as our author's Bhadrikā; whereas Nanditādhya mentions Udgīti, Upagīti, Samkīrṇa Skandhaka and Skandhaka at *Gāthālakṣaṇa*, vv. 62-75, though some of these are given under different names. It is to be remembered that the Gāthā together with its varieties and derivatives is a Catuṣpadī according to the author of the *Kavidarpaṇa*, though he has not mentioned its 'Pāda' even once, throughout his treatment of the metre; he always refers to its Dala or half. This is very probably due to the influence of Hemacandra, who in his turn was influenced by Piṅgala and his commentator Halāyudha. Those two, namely, Halāyudha and Hemacandra, clearly state that the mention of an Ardha in the definition of the Āryā (i.e., the Gāthā in Prakrit) indicates that the division into Pādas or quarters is not to be understood in the case of this metre. This appears also to be the view of the Sanskrit prosodists in general including the author of the *Jānāśrayī*, though Jayakīrti states at *Chandonuśāsana*, 5.3, that an Āryā has four Pādas. On the other hand, the common tendency among the Prakrit prosodists is to consider the Gāthā as a metre of four Pādas. *Prākṛta Paiṅgala* 1.54, *Gāthālakṣaṇa*, v. 16 and *Chandaḥkośa* v. 51, all mention the four Pādas of the Gāthā; yet Virahāṅka seems to favour the view of the Sanskrit prosodists at *VJS*. 4.35-36, where the 4th Caturmātra in each *half* of the Gāthā is required to be a Sāmanta; i.e., a Jagaṇa, or a Vipra or a Sarvalaghu Caturmātra as seen from the stanzas themselves which serve as illustrations. Strangely enough, Virahāṅka,

while defining a Gāthā at *VJS.*, 4.1-2, does not mention either a Pāda or a Dala. Any way, that the author of the *Kavidarpaṇa* considered Gīti, which is only a derivative of the Gāthā, to be a Catuṣpadī is quite certain; since, at *KD.* 2.35 to 37 he defines a Dvibhaṅgī which is an Aṣṭa-padī and two Tribhaṅgīs which are Dvādaśa-padīs, assuming in all the three cases that the Gīti which is the metre of the second or the third strophe, has four Pādas. So the commentator is right in introducing v. 4 in chapter 2 with the words *catuṣpadīm kulakena āha* 'He defines the Catuṣpadī by a Kulaka'; the Kulaka here is a collection of five stanzas.

10. Having thus started with the Gāthā, which is a sort of a Viṣama Catuṣpadī, the author now proceeds to define a few, i.e., 10 important Ardhasama Catuṣpadīs in vv. 14-18, followed by 21 Sama Catuṣpadīs, in vv. 19-26, under this Catuṣpadī Prakaraṇa. Among the Ardhasama Catuṣpadīs, Dohaka plays an important part, yielding five different derivative metres, one of which is, strictly speaking, a Sama Catuṣpadī (Saṁdohaka in v. 16), mentioned here incidentally, owing to its connection with the Dohaka. Out of the rest Pañcānanalalitā, Malayamāruta and Rāsa (v. 14) are unknown to Virahāṅka. The first two are unknown even to Svayambhū, who, however, knows the Rāsa and mentions it under the name Rāvaṇamastaka at *Svayambhūchandas*, 6.14. The last among these Ardhasamas is Māgadhikā, which is only another name of the Vaitālīya, when it is composed in the Māgadhī language according to Virahāṅka, *VJS.* 4.28; *Kavidarpaṇa* does not lay down the condition of the language, but somehow tries to distinguish it from the Vaitālīya which is defined under the mixed metres in ch. 5 (v. 1), by mentioning only the Mātrās in the former, excluding the mention of the Akṣara Gaṇa which is prescribed for the latter. In short Māgadhikā is considered as a pure Mātrā Vṛtta and this is in keeping with what Hemacandra, too, has done.[6] Next, the treatment of the Sama Catuṣpadī starts with the 6 metres of the Mātrāsamaka group which are usually defined among the Sanskrit Mātrā Vṛttas.[7] All these have four Caturmātra Gaṇas in each of their four equal Pādas. Five more metres of the same length, i.e., having 16 Mātrās in each Pāda, are further defined in vv. 21-22. As a matter of fact, we have only three such metres, namely, Muktāvalikā, Vadana and Paddhatikā, whose constitution mutually differs only in respect of the Mātrā Gaṇas which are employed in them.[8] Hemacandra mentions this last metre, i.e., Paddhatikā, both among the Sanskrit and the Prakrit metres, but prescribes the restrictions as above only for

6. See his *Chandonuśāsana*, 3.62 (*Jayadāman*, p. 106).
7. See *Jayadāman*, Introduction, pp. 28-29.
8. See note on the passage.

the Sanskrit, but not for the Prakrit one. The remaining two metres of this group of five are Aḍilā and Maḍilā; these are exactly identical with Vadana in their constitution, but Vadana has no rhyme, Aḍilā has two different rhymes for the two halves, while Maḍilā has only one common rhyme for all the four Pādas.[9] Ten more Sama Catuṣpadīs are next given in vv. 22-26; they are :—Khaṇḍa with 13 Mātrās, Madanāvatāra with 20, Galitaka and Rāsāvalaya with 21, Khañjaka and Rāsaka with 23, Candralekhā, Vastuvadana and Utsāha with 24 and lastly Dvipadī with 28 Mātrās in each of their four Pādas.[10] Regarding the names Galitaka, Khañjaka, Śīrṣaka and Rāsa, the commentator quotes a conventional rule according to which 'All metres except Gāthā, Daṇḍaka and the like, are generally called Galitakas; all Galitakas are generally called Khañjakas when they have the Anuprāsa and rhymed Pādas. All Khañjakas when coupled with one, two or even three metrical stanzas, are called Śīrṣakas and, finally, all Mātrā Vṛttas (Jātis) may get the name Rāsa'. Regarding the last, the commentator quotes an old authority, already quoted by Hemacandra, *Chandonuśāsana* 5. 3, which means :—'All Jātis are employed here in view of their constitution; Rāsābandha is indeed an elixir among the assemblies of elderly persons'.[11] The author wholly neglects the Antarasamā and the Samkīrṇā Catuṣpadīs, but the commentator mentions them on v. 31 below while explaining the name Chaḍḍanikā and quotes from the *Chandaḥkandalī* in support. An Antarasamā has its 1st and 3rd, as also 2nd and 4th Pādas equal and similar; while the Ardhasamā has 1st and 2nd as well as 3rd and 4th Pādas equal and similar. It will be seen that the Antarasamā itself becomes the Ardhasamā when its 2nd and 3rd Pādas exchange their places; also that the terms are used in a slightly unusual sense. Antarasamā is one, whose alternate Pādas are equal, while Ardhasamā is one whose Pādas are equal in each Ardha. Ordinarily, the term Ardhasamā is used for the so-called Antarasamā, meaning thereby that it has two equal and similar Ardhas, or *halves*, each of which is made up of two unequal lines. Each of these two main varieties of a Catuṣpadī, namely, the Antarasamā and the Ardhasamā, is of 55 kinds, according as one pair of their Pādas (1st and 3rd in the Antarasamā; 1st and 2nd in the

9. For the different significations of the words Aḍilā and Maḍilā, and the constitution of their metrical lines, see notes on the passages.
10. See *Vṛttajātisamuccaya*, Introduction, para 5 for a discussion of the name Dvipadī as applied to a Catuṣpadī metre; also see notes on the passage for the constitution of the different metres.
11. Hemacandra, too, mentions this conventional rule about the names at *Chandonuśāsana*, 4.40 com., 41 and 76; for the name Rāsaka see note on the passage and on *VJS.*, 4.37-38.

Ardhasamā) contains from 7 to 16 Mātrās and the other pair contains from 8 to 17 Mātrās in it respectively. The names of the 55 kinds in both are the same and begin with Campakakusuma. On the other hand, we get another set of 55 kinds when the first pair contains from 8 to 17 Mātrās and the second contains from 7 to 16. Their names begin with Sumanoramā and are the same in the case of both the Antarasamā and the Ardhasamā Catuṣpadīs. The names and full illustrations of all the 110 varieties of the Antarasamā Catuṣpadīs are given by Hemacandra at *Chandonuśāsana* 6. 19-20. The next Sūtra (which, however, is not printed in bold type in the editions through oversight) states how the Antarasamās themselves become Ardhasamās, by an exchange of the 2nd and the 3rd Pādas among themselves.

11. It is rather striking that the *Kavidarpaṇa* dismisses the old Apabhraṁśa metre Mātrā in a couple of stanzas giving only a single variety of it containing 15, 11, 15, 11 and 15 Mātrās in its five Pādas respectively. It is true that the author calls it *pracurabhedā* 'having many divisions', but evidently does not consider the divisions to be important. We might well contrast this with his treatment of the other Apabhraṁśa metre Dohaka in vv. 15-17. It is also equally strange that our author's normal Mātrā does not agree with that of Hemacandra, the latter having one Mātrā more in each of the 5 Pādas. The four varieties of this Metre which are noted by Virahāṅka at *VJS.*, 4.29-30 are still different. Virahāṇka actually defines the middle or the odd Pādas (1st, 3rd, and 5th) of the four varieties and says that they contain 13, 14, 15 and 16 Mātrās respectively. It is his commentator who fills up the gap with the help of other treatises on the subject and from Virahāṅka's own defining stanzas, which also contain the illustrations. According to him the even Pādas (2nd and 4th) of the four varieties respectively contain 11, 12, 13 and 14 Mātrās in them. None of these four varieties agrees either with that of the *Kavidarpaṇa* or those of Hemacandra. But a look at them all only shows that the odd Pādas of this metre must be longer than the even ones (by 2 Mātrās according to Virahāṅka, and from 3 to 5 Mātrās according to Hemacandra and the author of the *Kavidarpaṇa*).

12. A longer Dvipadī which shows a Yati first after the 8th, the 10th or the 12th Mātrā and then another Yati regularly after the next 8 Mātrās—thus dividing the Pāda into three parts—in both the halves, has undoubtedly developed into a Ṣaṭpadī in course of time. This is particularly so when a word is completed at the places of the Yati and the process was further

hastened when even a rhyme was introduced at the same place. The position of a rhyme (i.e., the main rhyme) in the case of the Ṣaṭpadīs points to the same conclusion. It is not the 3rd and the 4th Pādas that are rhymed, but the 3rd and the 6th, which means that the chief rhyme contemplated the stanza as consisting of two halves rhyming with each other. The other two rhymes, when they exist, namely, that of the 1st with the 2nd and of the 4th with the 5th, were originally conceived as only internal rhymes; but, it is these internal rhymes themselves that probably led to and finalized the division of the originally single Pāda into three Pādas. *Kavidarpaṇa* gives six different kinds of the Ṣaṭpadī, which he calls by the name Ghattā, in vv. 29-31 and remarks that there are many other divisions of the Ṣaṭpadī. He also mentions the peculiar Anuprāsa or Yamaka of this metre as explained above and remarks that the Ṣaṭpadī gets an additional name Chaḍḍanikā when it is employed at the end of a Kaḍavaka, briefly summing up its contents. The commentator adds, on the authority of the *Chandaḥkandalī* (vv 73-74 on p. 35), that a Ṣaṭpadī receives two more names, Dhruvā and Dhruvakā, since it is recommended as compulsory, both at the commencement of a Sandhi and at the end of a Kaḍavaka. This seems to be an old convention mentioned by Hemacandra, on *Chandonuśāsana* 6.1-3. In addition to these six, the commentator mentions the three main varieties, each of which is further of eight kinds, of a Ṣaṭpadī, following the *Chandaḥkandalī* and Hemacandra's *Chandonuśāsana.* The first of these main varieties is Ṣaṭpada-jāti; its 3rd and 6th Pādas may each contain from 10 to 17 Mātrās in them, thus giving rise to its 8 varieties, while the other four Pādas contain only 7 Mātrās in each of them. The second main variety is Upa-jāti and the third is Avajāti. As in Ṣaṭpada-jāti, so in Upajāti and Avajāti, the 3rd and the 6th Pādas may contain from 10 to 17 Mātrās in them, thus giving rise to 8 sub-varieties of each of the two. But the remaining Pādas, i.e., 1st, 2nd, 4th and 5th, contain 8 Mātrās in Upa-jāti and 9 Mātrās in Ava-jāti. The commentator further adds, following the *Chandaḥkandalī* and Hemacandra, that like the Ṣaṭpadī, even the Catuṣpadī and the Dvipadī are employed both at the beginning of a Sandhi and at the end of a Kaḍavaka; they are then called Dhruvā, Dhruvakā or Ghattā like the Ṣaṭpadī. But the additional name Chaḍḍanikā is given only to the Catuṣpadī and the Ṣaṭpadī, but not to a Dvipadī, when they stand at the end of a Kaḍavaka, briefly summarising the contents of the Kaḍavaka and finally leaving the earlier topic. There is also one more Ṣaṭpadī called Kīrtidhavala, whose rhyme is peculiar since its 1st Pāda rhymes with the 3rd in each of the two equal halves into which a stanza in this metre is divisible. No other rhyme is

mentioned in the definition nor noticed in the illustration. Hemacandra, *Chandonuśāsana* 5.35 does not mention even this rhyme, though perhaps his illustration contains it. As the commentator explains, this Kīrti-dhavala is one of the three Dhavalas which have 8, 6 or 4 Pādas each. The Dhavala of 8 Pādas will be defined by our author under Aṣṭapadī according to his scheme. But the Dhavala of 4 Pādas is neglected both by our author and his commentator; the latter only mentions one of these last, i.e., Guṇadhavala and says that this and other Dhavalas of 4 Pādas should be known from other bigger works. Hemacandra defines and illustrates all the three Dhavalas together with their varieties, (2 of Aṣṭapadī, one of Ṣaṭpadī and 3 of Catuṣpadī), at *Chandonuśāsana* 5.32-38. An interesting stanza is quoted by our commentator, probably reproduced from Hemacandra, according to which (No. 81 on p. 37) the name Dhavala owes its existence to the fact that in these metres the praise of some great man is sung under the image of a bull (a Dhavala). The employment of this image is, however, immaterial in actual practice. Hemacandra uses it only in one out of the six illustrations which he gives for the six kinds of the Dhavala. According to another stanza quoted by both Hemacandra and our commentator, the name Dhavala is only a common term affixed to the name of any metre like Utsāha, Helā, Vadana and Aḍilā, when it is used for praising a great man under the image of a bull. Thus we have an Utsāha-Dhavala, a Helā-Dhavala etc. When, on the other hand, any of these metres are employed for celebrating any auspicious event the term Maṅgala is similarly affixed to their names and we get an Utsāha-Maṅgala, a Hela-Maṅgala etc. Both these stanzas (vv. 82, 93 on p. 37) are in Sanskrit and this may indicate the practice of using even the Sanskrit language for the purposes mentioned above. Our commentator also quotes two more stanzas (vv. 84, 85 on p. 37-38) from the *Chandaḥkandalī*, which are in Prakrit, containing the same information, but with the addition of two more metrical forms. They are Phullaṭaka and Jhambaṭaka; the former is not a separate metre, but a separate term used of metres that are used in praising deities. Thus any metre like Utsāha is to be called Phullaṭaka (or perhaps Utsāha-Phullaṭaka like Utsāha-Dhavala) when used in praising deities. A Jhambaṭaka, however, is a separate Catuṣpadī metre, whose Pāda contains 3 Caturmātras and 1 Dvimātra in it. There is no restriction about the nature of these Mātrā Gaṇas. Hemacandra, *Chandonuśāsana* 5.41-42 gives both these metres or metrical forms without referring to any authority. Perhaps he knew the *Chandaḥkandalī* or a similar work in Prakrit. But he makes a significant remark : *vakṣyamāṇa-gandhodakadhārā eva gānavaśāt jham-*

baṭaka-saṁjñām labhate. 'The Gandhodakadhārā itself, which will be described later, gets the name Jhambaṭaka when it is used as a song (i.e., to be sung in some Tāla and not merely to be recited like a Śloka)'. Svayambhū mentions the convention about the Dhavalas and the Maṅgalas at 4.36-41, besides defining an independent metre called Maṅgala, whose first 2 Pādas contain a Ṣaṇmātra and 2 Caturmātras each, while the last 2 contain five Caturmātras each This Maṅgala is entirely different from the one given by Hemacandra at *Chandonuśāsana* 5.39. Svayambhū does not refer to either the Phullaṭaka or the Jhambaṭaka and Hemacandra must have got them from some other work on Prakrit metres, as said above. It should be noted that all the four terms, namely, Dhavala, Maṅgala, Phullaṭaka, as also Jhambaṭaka, are used only in the case of songs *sung* for different purposes and not for stanzas intended for mere recital.

13. In v. 33 the author defines two strophic couplets, namely, Ṣaṭpada and Phulla. The first is a Ṣaṭpadī and the second a Saptapadī metre. The Ṣaṭpada is alternatively called Sārdha-chandas or Kāvya according to our author and his commentator quotes a Prakrit stanza in support of this. The same stanza is also quoted by Hemacandra at *Chandonuśāsana* 4.79; but from it he understands only the first two as the names intended for the couplet and totally ignores the third, i.e., Kāvya. It is interesting to note, again, how the Vastuvadana itself is called a Kāvya at *Prākṛta Paiṅgala* I. 108-109 and how the name Kāvya is not given to a strophic couplet by any one except the author of the *Kavidarpaṇa*. It would appear that the question turns upon the interpretation of the word Kāvya in the quotation mentioned above. Our author took it as a proper name, while Hemacandra and others took it only as a common name. That it was known to the author of the *Chandaḥkośa* as a proper name of a couplet can, however, be inferred from *CK.* vv. 31 and 38 where a stanza in the Vastuvadanaka (or the Roḍaka as *Chandaḥkośa* calls it in *CK.* v. 13) metre is described as only a half Kāvya (*kavvaha addha*; *kavvapaya-juyala*). The two stanzas, v. 31 and v. 38, define two couplets Kuṇḍalika and Kuṇḍalinī; the 2nd constituent of both is a stanza in the Vastuvadana or the Roḍaka metre, while the 1st is a Dohā in the Kuṇḍalika and a Gāthā in the Kuṇḍalinī. Each of these two couplets contains 8 Pādas; and when the last 4 Pādas in both of these are called half a Kāvya, the inference is that the strophic couplet as a whole was called Kāvya. But as said above *Prakṛta Paiṅgala* calls the Vastuvadana itself a Kāvya at I. 108-109, thus giving rise to a self-contradiction, since *Prakṛta Paiṅgala* I. 146 closely agrees with *CK.* v. 31. See also *Prakṛta Paiṅgala*

I. 117, 120, and 148 where the name Kāvya is very clearly intended to signify a single stanza and not a couplet. It is, therefore, possible to assume that for some time the name Kāvya was given to a couplet and then in course of time it was transferred to one of its constituents. I have suggested a similar process in the case of the name Dvipadī in my introduction to the *Vṛttajātisamuccaya,* p. V-VI. It is also worthy of note that the name Kāvya is not given to a single stanza by any one except the *Prākṛta Paiṅgala.*

14. The second couplet defined in v. 33 is Phulla, which is a Saptapadī, as it consists of a stanza in the Mātrā metre which has 5 Pādas, and another in the Ullāla metre which has only 2. The specific name Phulla is not mentioned anywhere else, except in the quotation from Manoratha (v. 95) which the commentator gives here. Hemacandra casually refers to the couplet, but does not mention the name, at the end of his comments on 4.79. In v. 34 an Aṣṭapadī metre called Śrīdhavala is defined; it is however, not a Dvibhaṅgī or a couplet. The only other author who defines it is Hemacandra at *Chandonuśāsana* 5.33. Rājaśekhara also gives it at *Chandaḥśekhara* 5.22, but does not mention the name. Our author here bodily reproduces Hemacandra's illustration, clearly mentioning his name. Hemacandra also gives another Aṣṭapadī Dhavala called Yaśodhavala, whose Pādas contain respectively 14, 12, 14, 12, 11, 10 or 12, 11, 10 or 12 Mātrās in them. Perhaps Hemacandra has borrowed from Rājaśekhara's *Chandaḥśekhara* 5.22-25, where, however, no names for any of the three kinds of the Dhavalas are mentioned. Five more Dvibhaṅgīs, the first four of which are Aṣṭapadīs, are further defined in vv. 34-35; the first of these (given in v. 34) has got a specific name, i.e., Tarala. It is made of a Dohaka and a Sandohaka and the commentator understands the name Dohaka as an Upalakṣaṇa of the Avadohaka, Upadohaka and Uddohaka mentioned in vv. 15-17 above. This name Tarala, too, is borrowed by our author from Manoratha, a quotation from whom is given here by the commentator. The other three Dvibhaṅgīs of the Aṣṭapadī type have no specific names; they are made up of (1) a Vastuvadana and a Dohaka; (2) a Dohaka and a Vastuvadana; and (3) a Dvipadī and a Gīti. As said above in para 9, Gīti is to be considered as a Catuṣpadī. The fifth or the last Dvibhaṅgī is called Vastu and is made up of a Mātrā and a Dohā. It is thus a Navapadī and is also known as Raḍḍā.[12] Hereafter, in v. 36, are defined in succession, a Daśapadī which is a couplet formed by a Dohaka and a Ghattā, an Ekādaśapadī, and a Dvādaśapadī, both of which are Tribhaṅgīs or Triplets,

12. Compare *Vṛttajātisamuccaya,* 4.31; Hemacandra, *Chandonuśāsana,* 5.23; Ratnaśekhara, *Chandaḥkośa* v. 34 and *Prākṛta Paiṅgala,* I. 133-134.

the first formed by a Vastu (which is itself a couplet consisting of a Mātrā and a Dohaka) and an Ullāla, and the second by 2 Khaṇḍas followed by a Gīti. This last again has received a specific name Dvipadī-khaṇḍa and the illustration for it has been borrowed by our author from Śrīharṣa's *Ratnāvalī Nātikā,* Act I. It is difficult to say how the word Dvipadī has come to form part of the name of this Tribhaṅgī, though the word Khaṇḍa in it is easy to understand. Perhaps, at one time a couplet formed by a Khaṇḍa and a Gīti was called a Dvipadī, where the word Pada signified a metrical unit or a stanza, and not a line.[13] One more Dvibhaṅgī consisting of 2 Ghattās and a Tribhaṅgī formed by a Dvipadī, a Khaṇḍa and a Gīti, both the Dvibhaṅgī and the Tribhaṅgī being Dvādaśapadīs, and lastly a Caturbhaṅgī which is a Ṣoḍaśapadī made of 4 stanzas in the same metre like the Paddhatikā, are defined in v. 37 of the second chapter. This Ṣoḍaśapadī is technically called a Kaḍavaka and many such Kaḍavakas form a Sandhi, which roughly corresponds to a Sarga in the Sanskrit poems. Both the terms Sandhi and Kaḍavaka are peculiar to Apabhraṁśa poetry; but in actual practice, a Kaḍavaka does not necessarily contain a group of 4 stanzas of 4 lines each as prescribed by our author. It often contains several rhyming couplets of lines, not necessarily divisible into stanzas of 4 lines each, composed in different metres which are amenable to a Tāla of 5, 6, 7 or 8 Mātrās, even when these metres are ordinarily metres of 4 lines.[14]

15. The third chapter of the *Kavidarpaṇa* merely introduces the Varṇa Vṛttas by enumerating three broad divisions, i.e., Sama, Ardhasama and Viṣama, as also the 26 subdivisions or Jātis of the first of these. A technical term, namely, Vṛtta is also prescribed here for the Varṇa Vṛttas. Some older writers following the lead of Piṅgala's *Chandassūtra* 5.1 have tried to use the term Vṛtta exclusively for the Varṇa Vṛttas; they do not, however, employ any similar exclusive term for the Mātrā Vṛttas and call them by the common name Chandas. It was probably Daṇḍin, *Kāvyādarśa* I.11, who first gave the specific name Jāti to them and this is then sought to be adopted by Halāyudha on Piṅgala, *Chandassūtra* 5.1. But this nomenclature is not scrupulously followed by any one, including Piṅgala himself. For he evidently understands even the Mātrā Vṛttas like the Vaitālīya and Mātrāsamaka by the word *vṛtta* in the Sūtra (*pādaḥ*) *yathā-vṛtta-samāptir vā* (4.11), since they are divided into Pādas, even if the Āryā and its derivatives which have only

13. See the discussion on the name Dvipadī in para 5 of the Introduction to the *Vṛttajātisamuccaya.*

14. See *Apabhraṁśa Metres* II, p. 67.

Ardhas and not Pādas are excluded from it. Bharata does not define the Mātrā Vṛttas separately, nor does he classify metres under three heads, namely, Sama, Ardhasama and Viṣama. But he certainly included Vānavāsikā, which he defines as a Mātrā Vṛtta at 16.146, under Vṛttas; this is clear from the word *vṛttajña* occurring in the same stanza and also from the word *Vṛtta* which he uses with reference to it at 16.151. Here at the latter place, he makes a distinction between the Vṛttas and the Āryās ; but at 16.168 again, he seems to use the word Vṛtta in the general sense of a metre, whether based on Mātrā or Varṇa. On the other hand, he calls the 26 classes of the Sama Varṇa Vṛttas by the name Jāti at 32.34-39. This is also done by Hemacandra in his commentary on *Chandonuśāsana* 2.2 (*idānīm ekākṣarādyāḥ ṣaḍviṁśatyakṣarāvasānāḥ chando-jātir āha*) and 3.3 (*anuṣṭubhi aṣṭākṣarāyām jātau*). Jayadeva closely follows Piṅgala and even he seems to use the word Vṛtta in a broad sense at *JD*. 4.29 and 8.3 ff., so as to include even the Mātrā Vṛttas. His commentator Harṣaṭa actually uses the word *Mātrā-Vṛtta* while explaining the Vaitālīya at *JD*. 4.15 (p. 15, l. 10), and calls the metres of the Mātrāsamaka group by the name Vṛtta while explaining *JD*. 4.24-29 (p. 17, ll. 6, 11). Harṣaṭa uses the word *Mātrā-Vṛtta* again in his commentary on *JD*. 7.34 and 8.1. Virahāṅka, too, does not use the word Jāti to signify the Mātrā Vṛttas and the word Vṛtta to signify Varṇa Vṛttas exclusively, even though the title of his work, namely *Vṛtta-jāti-samuccaya*, may mislead one to think so. For, the word Jāti occurring in the title of his work clearly means 'a class, a division' and nothing more. He himself uses the words Mātrā-Vṛtta and Varṇa-Vṛtta at *VJS*., 1.3 and 6.45, Mātrā-Vṛtta alone at 4.65, 6.18, 35, 36, 37 and Vṛtta alone in the general sense of a metre at 4.108-109; 6.12, 26, 29, 32, etc. Hemacandra attempts to follow Daṇḍin and Halāyudha and distinguishes between Vṛtta and Jāti in his commentary on *Chandonuśāsana* 1.11 (*vṛttam : prāg mātrāchandobhyo yad abhidhāsyate tad vṛtta-saṁjñam jñeyam; mātrā-chandāṁsi tu jātir iti prasiddhāni*). He also refers to the name Jāti in the sense of Mātrā Vṛttas only in his commentary on *Chandonuśāsana* 8.2; but he actually uses the awkward compound word *Mātrā-Vṛtta* at *Chandonuśāsana* 8.15, which word is, strictly speaking, against the distinction which he tries to make between Vṛtta and Jāti. On the other hand, we have also seen above, how he uses the word *Jāti* to signify a class of the Varṇa Vṛttas like Uktā, Atyuktā and others. Kedāra, author of the *Vṛttaratnākara*, does not refer to this distinction at any place and includes the Mātrā Vṛttas under the term Vṛtta occurring in the title of his work. At *Vṛttaratnākara* 1.21, he accordingly promises

to give the definitions of all Vṛttas, beginning with the Mātrā Vṛttas in the 2nd Adhyāya. All this would show that in spite of the distinction suggested by Piṅgala and expressed by Daṇḍin, the word Vṛtta is used indiscriminately to designate a Mātrā-chandas as well as a Varṇa-chandas, from the days of Piṅgala himself, even though Piṅgala, Jayadeva, Hemacandra and the author of the *Kavidarpaṇa* try to restrict it to a Varṇa-chandas only. *Jānāśrayī,* however, sticks to the distinction between Vṛtta and Jāti, which it distinguishes at 5.1 as follows: Jāti is that which though the same can yet belong to many different Chandases. Chandas is one of the 26 varieties beginning with 'Uktā' etc. and it differs with the difference of the number of letters in a Pāda, so that one and the same Jāti, though possessed of the same number of Mātrās, may yet possess different number of total letters and thus belong to different Chandases. On the other hand, a Vṛtta can belong to one Chandas alone, as it can have always the same number of letters. *Ratnamañjūṣā* does not allude to this distinction anywhere. Probably these efforts suggest an older tradition according to which the non-Vedic metres were called Vṛttas as distinguished from the Vedic metres which are always called *Chandāṁsi*, which is surely an older word often occurring in the Vedic literature. For a long time, it would appear that the Mātrā Vṛttas were unknown to Sanskrit prosody, the unit Mātrā being foreign to the Vedic and post-Vedic Sanskrit prosody. This metrical unit appears to have been suggested to early Sanskrit poet-metricians from the Prakrit Mātrā-Tāla Vṛttas, which presuppose a Kāla Mātrā first and then a corresponding Varṇa Mātrā. A Varṇa Mātrā, no doubt, was known in the times of the Prātiśākhyas, as representing the smallest syllabic quantity which can be pronounced in the shortest unit of time, i.e., a Kāla Mātrā; but its use as a metrical unit must be regarded as subsequent to the introduction of the Āryā into the fold of Sanskrit metres.[15] To return to the contents of the 3rd chapter: In v. 3 of the chapter, Śeṣa Vṛttas are mentioned as distinct from the Daṇḍakas; but both these are those metres which contain more than 26 letters in each of their four Pādas. There is, however, an important distinction between the Daṇḍakas and the Śeṣa Vṛttas. The latter are just like the other Varṇa Vṛttas, having a certain order of short and long letters at definite places. But the Daṇḍaka is much different and discloses its origin in popular Dance Poetry. The lines of a Daṇḍaka contain the same Akṣara Gaṇa repeated several times in succession, after the initial five or six short letters, or sometimes, even without them. Thus

15. See *Apabhraṁśa Metres III*, para 11.

there can be no doubt that the Daṇḍaka was originally a Tāla Vṛtta sung to the accompaniment of a time-keeping instrument or of a regular rhythmic dance as in the case of the Daṇḍaka in the 5th Act of the Mālatī-Mādhava of Bhavabhūti. It was sung in the Tāla of 8 or 10 Mātrās according as the particular Akṣara Gaṇa contained 4 or 5 Mātrās in it.[16] The Śeṣa Vṛttas are merely hinted at by our author; but they are more fully described by Jayakīrti at *JK*. 2.262-275; by Hemacandra at *Chandonuśāsana* 2.381-386 and Svayambhū at *SB*. 1.135-139. They appear to belong to the tradition of the Jain prosodists. Piṅgala, Jayadeva (who closely follows Piṅgala) and Kedāra do not mention them at all. *Ratnamañjūṣā* mentions only the Aticchandas; but the *Jānāśrayī* mentions none at all.

16. *Kavidarpaṇa* defines in the fourth chapter 109 Varṇa Vṛttas of the Sama Catuṣpadī type including the Daṇḍakas, 8 Ardhasama Catuṣpadīs and all the four different groups of the Viṣama Catuṣpadīs, viz., the Vaktra, the Padacaturūrdhva, the Udgatā and the Upasthita-pracupita. Of these last four, the author discusses the Vaktra group in greater details in vv. 118-127, while the remaining three are disposed of in a single stanza each. The Sama Catuṣpadīs are distributed over 26 classes called Jātis which contain from 1 to 26 Akṣaras in each Pāda. The names of these 26 Jātis are given in chapter 3; they begin with Uktā and end with Utkṛti. Among these, the class called Anuṣṭubh has 8 Akṣaras in each Pāda of the metres belonging to it. *Kavidarpaṇa* defines 6 metres of this class and in Sūtra 19 states that any other metre of this class should be called Vitāna. The position of this Sūtra makes it absolutely clear that 'any other metre' of this same class, i.e. the Anuṣṭubh, is meant by the author; yet the remarks of the commentator are rather obscure, particularly so the words *vakṣyamāṇebhyo anya-sama-vṛttam,* which must be taken to mean that Vitāna signifies any Sama Vṛtta belonging to any one of the 26 classes mentioned above. Our commentator, however, is not the original culprit, since he has almost copied out the words of Hemacandra's own commentary on his *Chandonuśāsana* 2.67-68 (NSP. edition p. 5a, line 4 ff.) which are: *uktād vakṣyamāṇāc ca anyat sama-vṛttam chando vitānasaṁjñam* : 'Any metre other than those that are already defined and those that are yet to be defined is called Vitāna'. Jayakīrti in his *Chandonuśāsana* 2.67-68 considers Vitāna as an alternative name for Citrapadā; perhaps he has followed an older tradition represented by Virahāṅka, *VJS*., 5.11. But it is more likely that he has adopted this definition and name in view of Halāyudha's criticism of Jayadeva's definition

16. See notes on Sūtras 105-109 for the different kinds of the Daṇḍakas, below.

and illustration of Vitāna at *JD.* 5.5 and of Citrapadā at *JD.* 6.3, in an identical metrical form (*anyad ato hi vitānam; citrapadāpi ca bhau gau*). Against this Halāyudha on *Chandassūtra* 5.8 remarks :—'Since the white-dressed one (the Śvetāmbara author Jayadeva) has said : Vitāna is any metre other than these, (and then again) Citrapadā too contains two Bhagaṇas and two long letters, this latter is without any purpose as it were (since it is included in the former which has the same metrical formula)'. Jayakīrti's defence of Jayadeva is probably due to the fact that both of them were Jains.[17] But if it is a defence, it is very lame and the real explanation of Jayadeva's definition of Vitāna seems to be that this word was intended by him, like his predecessor and model Piṅgala, to be applicable to all Varṇa Vṛttas whether Sama, Ardhasama or Viṣama,[17a] which were not of the Samānikā or the Pramāṇikā type. This meaning of the word Vitāna as it seems to have been understood by Piṅgala and Jayadeva was, however, forgotten and given up at the time of Kedāra, Jayakīrti and Hemacandra, all of whom treat Vitāna as a proper name, along with the names Samānikā and Pramāṇikā. They mention all the three names among the metres of the Anuṣṭubh class and understand by the term Vitāna any other Sama Vṛtta of the Anuṣṭubh class which is different from Samānikā and Pramāṇikā and which they have not defined. In this they have followed Halāyudha, who in his commentary on *Chandassūtra* 5.8 has clearly

17. See *Jayadāman*, Introduction p. 33.

17a. The word *anuṣṭubhi* occurring in Jayadeva's definition of the Samānī is, however, puzzling. Jayadeva was probably prompted to use it here, in view of the immediately following Vaktra group of the Viṣama Vṛttas, to which the word *anuṣṭubh* is really applicable. In Piṅgala's *Chandassūtra*, the word *anuṣṭubh* occurs at the right place, though it is dragged backwards by Halāyudha. On the other hand, if the word is taken, as it is, in the definition of Samānī and also of Pramāṇi and Vitāna, as is done by Jayadeva's commentator Harṣaṭa, the term Vitāna would yet apply to all the different Vaktras, which are Viṣama (in respect of the order of the short and the long letters, if not in respect of their number) and defined in Sūtras 6 to 15 of the fifth chapter, as also to those others which are Sama and defined in Sutras 3 to 5 in the sixth chapter, since all these are different from the Samānī and the Pramāṇī in point of their *la-ga-krama*. Thus the term Vitāna cannot be taken as a proper name of one particular metre, but must be regarded only as a class name of several metres and so is not open to Halāyudha's criticism. At the same time it should be noted that Samānikā and Pramāṇikā are essentially Vṛttas of the Sama type and if they are restricted to one particular class like the Anuṣṭubh, they would become mere proper names of particular metres and not class names, as they are evidently intended to be, of more metres than one. Further, as proper names, their right place would be in the sixth chapter along with the other metres like the Citrapadā, and there is no reason why this threefold division should be given here. It would, therefore, be correct to understand all the three terms as class names only and probably intended to be applicable to all the Varṇa Vṛttas by Piṅgala and Jayadeva.

said so: *ābhyām samānī-pramāṇībhyām anyad aṣṭākṣarapādam chando vitānam nāma*: 'Any other metre having 8 Akṣaras in its Pāda, which is different from Samānī and Pramāṇī, is called Vitāna'. Halāyudha has given 4 different illustrations of the Vitāna, all of which have 8 Akṣaras in their Pādas and the order of the short and long letters in which is different from the one obtaining in Samānikā and Pramāṇikā. It should also be noted how Halāyudha has anticipated the word *anuṣṭubh* from Sūtra 5.9 for interpreting Sūtras 5.6-8, in order that this threefold classification into Samāna, Pramāṇa and Vitāna of metres should be applicable only to the metres of the Anuṣṭubh class. This manipulation and interpretation of the word *vitāna* by Halāyudha, however, makes the signification of that word quite uncertain.[18] For Kedāra has defined only 6 metres of the Anuṣṭubh class including the Samānikā and the Pramāṇikā; so that according to him all those 9 metres defined by Hemacandra and all the 5 defined by Jayakīrti, but not mentioned by Kedāra, will have to be called Vitāna. The same will be true in the case of Hemacandra and Jayakīrti and thus the signification of the term Vitāna becomes unsettled and uncertain. Hemacandra gives 4 illustrations of the Vitāna, of which he copies 3 from Halāyudha; but one of these must be included under Nārāca which he has defined earlier, owing to the identical order of short and long letters in both. The fact, therefore, seems to be that all the three authors have followed the wrong lead of Halāyudha and missed the original signification of the word as intended by Piṅgala and understood by Jayadeva.

17. Other authors who treat the term Vitāna as a common name, and not as a proper one belonging to a particular metre, are the authors of the *Jānāśrayī* and the *Ratnamañjūṣa*, both of whom are writers from South India. But the author of the *Jānāśrayī* mentions the threefold classification of metres into Samānikā, Pramāṇikā, and Vitāna at the commencement of his treatment of all the Varṇa Vṛttas like Piṅgala and Jayadeva; while the author of the *Ratnamañjūṣā* mentions it at the beginning of the Sama Varṇa Vṛttas, after finishing the treatment of the Ardhasama and the Viṣama Varṇa Vṛttas in earlier chapters. He clearly means thereby, that the name Vitāna and the threefold classification applies only to the Sama Varṇa Vṛttas and not to the others. His commentator accordingly gives illustrations for all the three from the metres of the Jagatī class, and remarks that the name Vitāna is to be applied to any metre beginning with Tanumadhyā and ending with Bhujaṅgavijṛmbhita (i.e., to any

18. Compare 'पादस्यानुष्टुब् वक्त्रम्' इत्यतः सूत्रात् सिंहावलोकितन्यायेन अनुष्टुब् ग्रहणं अनुवर्तते ।

Sama Varṇa Vṛtta). He also seems to mean that even the Mātrā Vṛttas which are of the Sama Catuṣpadī type like Mātrāsamaka, Nṛtyagati and Naṭacaraṇa, are to be called by the name Vitāna. On the other hand, the commentator of the *Jānāśrayī* seems to have held the view that the threefold classification applied only to the Sama Varṇa Vṛttas, since he employs the Sama Varṇa Vṛttas having 8, 6, 12 and 10 Akṣaras in a Pāda only, for illustrating the three classes. This view is also shared by Hemacandra and the commentator of the *Kavidarpaṇa,* so far as their words are concerned, as said above in the last paragraph. But the fact that Hemacandra mentions Samānikā and Pramāṇikā as proper names of two metres of the Anuṣṭubh class and then defines Vitāna in relation to them, shows that in actual practice he took Vitāna as applicable only to the Sama Vṛttas of the Anuṣṭubh class, though his words unmistakably convey his awareness of an older tradition by which the term was applied to any Sama Varṇa Vṛtta. This is further borne out by the illustrations of Vitāna which Hemacandra gives and which are all from the Anuṣṭubh class. In this connection I may also point out that according to Utpala, Vitāna has ten Akṣaras in each of its four Pādas; they are made up of 3 Sagaṇas and a long letter at the end.[19] But according to Virahāṅka, *VJS.* 5.11, it is a metre of the Anuṣṭubh class having 8 letters in each Pāda, made up of 2 Bhagaṇas and 2 long letters, (like the Citrapadā of Jayadeva). To sum up then, it is evident that according to Piṅgala, Jayadeva and the *Jānāśrayī* the word Vitāna signified any Varṇa Vṛtta, whether Sama, Ardhasama or Viṣama, if it differed from the Samānikā and the Pramāṇikā in the order of their short and long letters. It signified a similar Sama Varṇa Vṛtta only, in the opinion of the *Ratnamañjūṣā* and perhaps also of the commentator of the *Jānāśrayī.* This second view seems to be supported unconsciously by the words of Hemacandra and of the commentator of the *Kavidarpaṇa,* which words reveal their knowledge of an older tradition supporting the view. Lastly, later writers like Kedāra, Jayakīrti, Hemacandra, and the author of the *Kavidarpaṇa* held that the word Vitāna signified a similar metre, i.e., a metre which differed from Samānikā and Pramāṇikā, of only the Anuṣṭubh class, to which also the threefold classification of metres into Samānikā, Pramāṇikā and Vitāna belongs. Virahāṅka may be regarded as the exponent of this last view which considers Vitāna as a proper name. There is yet another word like Vitāna, the history of whose signification is interesting. It is Upajāti; this word is generally supposed to signify a metre which contains a mixture of the Pādas of the Indravajrā and the Upendravajrā. But Hemacandra 2.156-157 and our

19. Compare *trisagair api viddhi vitānam* : Utpala on *Bṛhat Saṁhitā,* 103.46.

author (under his influence) at *KD*. 4.40 allow it even in the case of the following two metres, namely, Indravaṁśā and Vaṁśastha. They also record a view of the elders, according to which all the Sama Varṇa Vṛttas belonging to any of the 26 classes may have their Pādas mixed up to produce an Upajāti. Halāyudha too mentions this view in his commentary on *Chandassūtra* 6.17. An Upajāti resulting from the mixture of the Pādas of the Indravajrā and the Upendravajrā is alternatively called Indramālā according to Jayakīrti 2.117, *Ratnamañjūṣā* 5.27 and *Jānāśrayī* 4.36. Similarly that Upajāti which arises from a mixture of the Pādas of the Vaṁśastha and Indravaṁśā is called Vaṁśamālā according to Jayakīrti, *Chandonuśāsana* 2.145 and *Ratnamañjūṣā* 6.6.

18. The fifth chapter of the *Kavidarpaṇa* treats of the Ubhayachandas, i.e., mixed metres which are partly Varṇa Vṛttas and partly Mātrā Vṛttas. They are 11 in number headed by the Vaitālīya. Sanskrit prosodists, including Hemacandra, define these metres under the Sanskrit Mātrā Vṛttas, which have a few restrictions in respect of short and long letters.[20] Out of the three groups of the Mātrā Vṛttas, adopted by the Sanskrit prosodists, the author of the *Kavidarpaṇa* has already defined two, namely, the Gāthā group and the Mātrāsamaka group in the second chapter under the Catuṣpadī Mātrā Vṛttas. He has laid down a few restrictions regarding the employment of short and long letters at some places in the lines of these metres, and even mentioned the avoidance of an Akṣara Gaṇa like the Jagaṇa; yet he obviously does not consider them as mixed metres or Ubhayachandas, probably because, there is no employment of any positive Akṣara Gaṇa in any of them. On the other hand, Akṣara Gaṇas like the Ragaṇa, Yagaṇa and the Bhagaṇa are prescribed for the lines of metres in the Vaitālīya group. When, however, the Vaitālīya is defined as a pure Mātrā Vṛtta under the name Māgadhikā, no Akṣara Gaṇas are laid down at *Kavidarpaṇa*, 2.18. This means that no long letters are prescribed anywhere, since the fixation of long letters alone is what distinguishes an Akṣara Gaṇa from a Mātrā Gaṇa. A Mātrā is equivalent to a short letter and serves as a unit for measuring both the syllabic quantity of a Gaṇa and the time which it may take in pronunciation. In Tāla Vṛttas, the Mātrā measures the time which a particular Gaṇa ought to take in recitation, while in the pure Mātrā Vṛttas, it measures the total syllabic quantity, or, in other words, the total number of short letters which a Gaṇa ought to have, regardless of the combination of any two of them into a long letter. It should also be noted, that in pure Mātrā

20. See *Jayadāman*, Introduction, p. 24.

Vṛttas, the distribution of the entire syllabic quantity of a metrical line into the Mātrā Gaṇas aims only at the avoidance of a long letter at the junction of these Gaṇas, thereby securing their separateness from each other. But in the Tāla Vṛttas the Mātrā Gaṇas have another function to perform. They must represent the groups of time-units or Kāla-Mātrā which constitute and govern the Tāla of a metrical line. These groups of time-units too, have to be kept separate from each other by avoiding a long letter at their junction, so as to prevent their interlocking.[20a] Any way, the author of the *Kavidarpaṇa* has for some such reasons as given above, separated the Vaitālīya group from the other two groups of Mātrā Vṛttas, viz., the Gāthā group and the Mātrāsamaka group, describing these latter under pure Mātrā Vṛttas in the second chapter. In the Vaitālīya group, there are three chief metres; they are 1. Vaitālīya; 2. Aupacchandasaka; 3 and Āpātalikā. The odd lines of a Vaitālīya are divisible into two parts, the first consisting of 6 Mātrās regardless of the position of a long letter in them. The second part consists of a Ragaṇa followed by a short and a long letter in succession. The even lines are identical in structure with the odd ones, except that they have 2 additional Mātrās at their commencement. A Vaitālīya is turned into an Aupacchandasaka if the Ragaṇa in all the lines is followed by a Yagaṇa, instead of the short and the long letter at the end. Similarly, it is turned into an Āpātalikā, when the Ragaṇa is replaced by a Bhagaṇa and the short letter after it by a long one, so that the concluding part of all the four lines consists of a Bhagaṇa followed by 2 long letters. There is, however, one more condition about the 8 Mātrās at the commencement of the even Pādas of all the three metres; it is that among the letters that represent them, six short letters in succession must never be employed. If the 4th and the 5th out of the 8 Mātrās in the even Pādas are combined into a long letter, these three metres get the additional name of Prācyikā; and when the 2nd and the 3rd out of the 6 Mātrās in their odd Pādas are similarly represented by a long letter, they get the additional name Udīcyikā. When the long letter as directed above is used in both the odd and the even Pādas of the three main metres, they get the appendage Pravṛttaka affixed to their names. Thus we have three varieties of each of the Prācyikā, the Udīcyikā and the Pravṛttaka. In the same context, the author defines 2 more Sama Vṛttas, each of which is sixfold. Thus we get 6 kinds of Aparāntikā, all the four Pādas of which are respectively equivalent to the even Pādas of the three principal metres and the three varieties of the Prācyikā. Similarly, we have 6 kinds of Cāruhāsinī, all the four Pādas of which are respectively equal to the odd Pādas

20a See *Apabhraṁśa Metres* III, para 4 (p. 1067).

of the three chief metres and the three varieties of the Udīcyikā. One more variety called Dakṣiṇāntikā is defined by our author; it has the 2nd and the 3rd Mātrā combined into a long letter in all the Pādas. This will be of 15 kinds as explained in the notes. Hemacandra defines three more metres under the Vaitālīya group; they are the Māgadhī, which is exactly the same as our Māgadhikā defined at *KD.* 2.18; Paścimāntikā which is made up of the odd Pādas of the Māgadhī; and Upahāsinī which is made up of the even Pādas of the same metre. At the end of this chapter the author gives a method of finding out the number of short and long letters, (when any one of them is known), in the case of a Mātrā Vṛtta, the total number of whose Mātrās is known. This really belongs to the sphere of the 4th Pratyaya or Laghukriyā as mentioned in the next chapter, which deals with them only in a perfunctory manner. Out of the six Pratyayas, which are enumerated at the beginning of the chapter, the author defines only two, namely, the Prastāra and the Saṃkhyā and these two, he explains only as connected with the Mātrā Vṛttas.

II

(For Nanditāḍhya's *Gāthālakṣaṇa* See Appendix I).

19. Nanditāḍhya's *Gāthālakṣaṇa* is one of the oldest treatises on Prakrit metres. As its name indicates, it was originally composed for defining a Gāthā and the metres derived from it. Naturally short and long letters are defined at the beginning for that purpose and it is stated in v. 4 how the letter *ai, au, aḥ, ś, ṣ,* and the nasals of the *ka, ca* and *ta* Vargas from the Sanskrit alphabet do not exist in Prakrit. But the statement about the nasal of the Tavarga, i.e., about the letter *na,* is striking. For actually Nanditāḍhya uses this letter when it occurs at the beginning of a word, and this is quite in keeping with what Hemacandra says in his *Śabdānuśāsana* VIII. 1.228. Nanditāḍhya also mentions the characteristic short pronunciation of the vowels *e* and *o,* of the nasalized *i* and *hi,* as also of the letters which precede a conjunct consonant containing *r* or *h,* in Prakrit; but for no obvious reasons he does so rather late in his treatise, i.e., in v. 54 and illustrates the use of all of them in vv. 55-60, at the end of his treatment of the Gāthā and before commencing that of the derivatives of it. He divides a Gāthā into 16 Aṁśas, 13 of which are Caturmātras, 2 are Dvimātras and 1 is Ekamātra (v. 7), but does not enumerate or define any Mātrā Gaṇas anywhere. Only incidentally, he mentions the five kinds of a Caturmātra in vv. 12-13, which are to be employed at the different Aṁśas of a Gāthā. Yet the specific names which he uses at v. 8 (also v. 78a) are nowhere explained or even suggested. I have not met with these terms anywhere else in treatises on Prakrit or Sanskrit metres. The terms which are employed in the definition of the Madanāvatāra in v. 76 are clearly borrowed from Virahāṅka's *Vṛttajātisamuccaya* and it appears, v. 77 is actually quoted from his work (*VJS.* 1.7), in support of them. But there is sufficient evidence to believe that the portion of Nanditāḍhya's work beginning with v. 74 upto the end is not a part of the original treatise, which was intended to define and illustrate the Gāthā alone, including probably also its derivative metres. For Nanditāḍhya is a staunch follower of the Prakrit language and disparages the use of the Apabhraṁśa forms in composition, in v. 31. On the other hand, the metres which are defined after v. 74 are mainly those that are peculiar to the Apabhraṁśa language, namely, Paddhatikā, Madanāvatāra, and Dohā with the metres derived from it. Both the definitions and the illustrations, when they are given, are composed in the Apabhraṁśa language, and this is certainly against the spirit of the above mentioned statement in v. 31. The reference to a lady-love as the addressee in vv. 76-77 (also in vv. 82, 84) is not in keeping with

the impression which is left on the mind of the reader that Nanditāḍhya was a Jain monk. But even the first 74 stanzas do not all appear to be from Nanditāḍhya's pen. V. 8 looks like a marginal note added by a reader: it is not really needed, its purpose being served by vv. 12, 13. Vv. 15, 30 and 65 all contain illustrations of a Gāthā; but only one of these, perhaps the first, seems to be genuine, as it is in its proper place, i.e., after the definition of that metre in vv. 12-13. V. 16 is a sort of introduction for the three main varieties of the Gāthā, viz., Pathyā, Vipulā and Capalā. These three together with the subdivisions of the last one are defined and illustrated in vv. 17-25. All these may be genuine; but the illustrations of Gīti, Udgīti, Saṃkīrṇā and Gāthā given in vv. 26-30 appear to be quite out of context and uncalled for. The first three are the derivatives of the Gāthā and not mere varieties of it; so that their proper place is only after finishing the varieties like the four which have the names of the four castes in vv. 32-38, or the 26 which are based on the smaller or larger number of short and long letters in them in vv. 40-44. All these derivative metres again are defined and illustrated in vv. 61-73, under different names. Besides vv. 26-30 give only the illustrations and are not preceded by definitions as in other cases. They, therefore, do not seem to have formed part of the original work of Nanditāḍhya. Lastly, v. 52 refers to these names, i.e., Gīti, Udgīti and Upagīti and on that account, is not genuine. Thus out of a total of 92, only about 65 stanzas seem to be genuine.

20. Nanditāḍhya was a Jain Pandit, probably a monk. He mentions his name only in two stanzas, vv. 31 and 63. Both these stanzas offer some help in arriving at the probable extent of Nanditāḍhya's original work. The first states, in clear words, his contempt for the Apabhraṁśa language, which excludes the possibility of his having included in his treatise Apabhraṁśa metres and particularly of his having defined and illustrated them in the Apabhraṁśa language itself. The second records the six varieties of the metres derived from the Gāthā and this shows that his *Gāthālakṣaṇa* was to include the definitions of these too. In four other stanzas he refers to himself in the first person; of these the first two, i.e., vv. 1 and 2, declare his intention to define the Gāthā in accordance with what he has learned from his preceptors and to distinguish between short and long letters, as they are employed in Prakrit poems composed by earlier teachers and poets. In the other two stanzas, vv. 20 and 32, he promises to give illustrations of the metres which he has defined in the earlier stanzas. This would show that Nanditāḍhya intended to give illustrations and not merely the definitions of the Gāthā and its derivatives. The illustrations of Pathyā,

Vipulā and the three kinds of Capalā in vv. 21-25 contain the names of the respective metres introduced by the device of Mudrā, and appear to have been composed by the author for the occasion. But those in vv. 34-37 do not contain the names of the illustrated metres and may have been borrowed by Nanditāḍhya from other sources. V. 36 evidently belongs to some religious epic poem of the Jains and other illustrations which suggest that the author was a Jain are vv. 15, 21-26, 36, 37, 57, 62, 67, 68, 70, and 71. Again vv. 57 and 59-61 appear to belong to some religious poem of the Jains. Thus, in short, Nanditāḍhya's *Gathālakṣaṇa* was originally intended to contain a discussion of the following topics only : (1) Short and long letters, including those that become so by position (vv. 2-5, 56-62); (2) Gāthā and its composition (vv. 6-16); (3-5) its varieties like the Pathyā and others (vv. 17-25); also the four which bear the names of the four castes (vv. 32-39); and the 26 which depend upon the number of short and long letters in them (vv. 40-44); (6) the method of finding out the number of short and long letters in a particular variety of a Gāthā (vv. 45-47); (7) the method of finding out the total number of letters in a given Gāthā and its name among the 26 varieties (vv. 53-55); and (9) lastly, the six metres derived from Gāthā, with their illustrations (vv. 63-75). As regards the date of Nanditāḍhya, we have some indications; thus while illustrating the short o in Prakrit, Nanditāḍhya quotes a stanza from Rājaśekhara's *Karpūramañjarī* (II.49) in v. 56; and Hemacandra in his *Chandonuśāsana* (NSP. ed. p. 27, lines 15-17) seems to quote vv. 40-42 from Nanditāḍhya's *Gāthālakṣaṇa*. These two indications, together with Nanditāḍhya's dislike for the Apabhraṁśa language, seem to fix his date somewhere about one thousand A.D.

III

(For Ratnaśekhara's *Chandaḥkośa* See Appendix II.)

21. *Chandaḥkośa* of Ratnaśekhara is a short treatise on a few Apabhraṁśa metres, which were considered by its author to be more important and usually employed at his times. In addition to these it also defines the Gāthā together with its varieties and the metres derived from it. In almost all the cases, including those of the Gāthā, the defining stanza itself serves as an illustration of the metre which is defined in it. It is remarkable that the *Chandaḥkośa* is composed partly in the Prakrit and partly in the Apabhraṁśa language. Thus stanzas 1-4 and 51-74 are written in Prakrit and in a comparatively concise style. No authorities are mentioned in this part. On the other hand, vv. 5-50 are written in the Apabhraṁśa language and in a rather verbose style. This second part contains references to two Apabhraṁśa poet-prosodists, Arjuna and Gosala, or Alhu and Gulhu as they seem to have been popularly called. The former is mentioned in 9 stanzas, namely, 10, 11, 15, 19, 27, 30, 34, 35 and 41; the latter in stanzas 6, 12, 14, 18, 26 and 29. In two of the stanzas, vv. 12 and 29, in which Gulha is mentioned, we find also a reference to the vain arrogance and ignorance of Sanskrit Pandits, who treat Apabhraṁśa poetry with contempt. There are two more allusions; one in v. 45 to Piṅgala and the other to Nāgarāja, i.e., Piṅgala himself, in v. 4. But neither of these references can be verified either from the *Chandassūtra* or from the *Prākṛta Paiṅgala*. The first of these two stanzas, i.e., v. 45, defines a Mātrā Vṛtta called Hakkā; this is, however, known to the *Prākṛta Paiṅgala* as Catuṣpadī (I. 97). The other stanza, v. 4, defines a Varṇa Vṛtta called Somakrānta; this is called Vidyunmālā both in the *Chandassūtra* 6.6 and the *Prākṛta Paiṅgala* II.66. Arjuna and Gosala are mentioned as *kavi* in vv. 12, 27, 30 and 35; further, the stanzas in which their authority is quoted contain such expressions as *Alha utta, ajjuṇo jampae, ajjuṇi kahio, Gulhu jampai-payampai, gosaleṇa payāsio* etc. From these it is obvious that these two were distinguished poet-prosodists, who wrote in the Apabhraṁśa language and had very likely composed manuals of Apabhraṁśa prosody, from which Ratnaśekhara has quoted in his *Chandaḥkośa*. It is really difficult to say what portion from vv. 4-50 of the work was actually composed by Ratnaśekhara and how much he reproduced from Arjuna and Gosala; but the appearance of those stanzas at least in which the names of these poets are mentioned, should leave no doubt that they were actually reproduced from their works. As regards some others like vv. 12, 16, 25, 31, 46 and 50, whose close resem-

but otherwise, it does not figure anywhere else in the treatise. We are here reminded of Nanditāḍhya's equally obscure equation that a Mātrā is equivalent to a Karṣa in point of weight, given in v. 47. Ratnaśekhara employs the Apabhraṁśa language in the earlier portion of his work, namely, vv. 5-50, meaning thereby that the metres defined in this portion were mainly used in Apabhraṁśa poetry. He defines 45 metres in all in this part of the work, of which 14 are Varṇa Vṛttas, 15 are Sama Catuṣpadī Mātrā Vṛttas, 7 are Ardhasama Catuṣpadī Mātrā Vṛttas, 2 are Viṣama Catuṣpadī Mātrā Vṛttas and 7 are strophic couplets, both the constituent metres of which are Mātrā Vṛttas. His treatment does not follow any definite principle of classification and so all the five different classes of metres are mixed with one another. Only at the commencement, he defines 8 Varṇa Vṛttas in which the 8 Akṣara Gaṇas or Trikas appear singly. Thus in Somakrānta a line contains 2 Ma-Gaṇas and 2 long letters; in Dodhaka, it has 4 Bha-Gaṇas; in Mauktikadāma, 4 Ja-Gaṇas; in Toṭaka, 4 Sa-Gaṇas; in Bahula, 3 Na-Gaṇas; in Bhujaṅgaprayāta, 4 Ya-Gaṇas; in Kāminīmohana (otherwise known as Madanāvatāra in Prakrit prosody), 4 Ra-Gaṇas; and in Madanākula, 4 Ta-Gaṇas in succession. It is, however, to be noted that when these Varṇa Vṛttas are adopted in Prakrit and Apabhraṁśa poems, a long letter can be substituted by two short ones and two short ones by a long one, if this did not disturb the Tāla of the song or stanza; because, all these are usually adopted not for their Varṇa Saṅgīta (i.e., music due to alternation of short and long sounds), but for their Tāla Saṅgīta (i.e., the music of time-regulated accent or stress). Here, for example, a long letter is replaced by two short ones in a Ya-Gaṇa (*cau* for *co* in v. 9), in a Ra-Gaṇa (*ai* in *aisohaṇaṁ* in v. 10), and in a Sa-Gaṇa (*jama* in *kari jamaka* in v. 16); on the other hand, a long letter is substituted for two short ones in the 3rd and the 6th Sa-gaṇas of the second line in the Hakkā metre in v. 45. We shall discuss this point a little later, in details. The next four Varṇa Vṛttas which our author defines in vv. 14-16 and 44 are the two Nārācas, the Somakānta and the Pañcacāmara, the Drumilā and the Mehānī. The first Nārāca contains 8 pairs of short and long letters following each other in succession, while the second contains 10 such pairs. Drumilā defined in v. 16, has 8 Sa-Gaṇas coming one after another, while the Mehānī, defined in v. 44, contains 8 long letters in each line, except the third and the fourth, where the 7th letter is short. This is comparable with the Somakrānta of v. 4. The next Varṇa Vṛtta is the Hakkā defined in v. 45 ; it contains 7 Sa-Gaṇas followed by a short letter at the end in each line and is comparable with the Toṭaka of v. 7; only as said above, in the second line the 3rd and the

5th Sa-Gaṇas have their 2 short letters replaced by a long one each. The last Varṇa Vṛtta defined in v. 46 is Nārāca; it contains only 4 pairs of short and long letters following one another in succession. This Nārāca is to be compared with the other two Nārācas in vv. 15-16. Short and long letters coming in succession seems to be the peculiarity of this metre. It is noteworthy that in all the Varṇa Vṛttas which are defined here, only one kind of the Akṣara Gaṇa is employed throughout a line and this is due to the fact that such metres alone can contribute to the Tāla Saṅgīta, which is an important factor of popular poetry including that in the Apabhraṁśa language.

24. We shall now take up the Mātrā Vṛttas, first the Sama Catuṣpadī among them, in the ascending order of the Mātrās which a Pāda of these contains. Thus we have (*1*) Vijayaka (v. 19) which has 8 Mātrās distributed over 2 Caturmātras of any kind, in a Pāda. (*2*) Ekāvalī (v. 47) has 10 Mātrās in a Pāda divided into two Pañcamātras of any kind. This metre was definitely sung in the Tāla of 10 Mātrās. (3) Laghu Catuṣpadī (v. 40) has 15 Mātrās in a Pāda, the last 5 Mātrās consisting of a Pañcamātra. (4) Aḍilā (v. 41 *ab*) and (5) Maḍilā (v. 41 *cd*) contain 16 Mātrās each in a Pāda; they are generally divided into 4 Caturmātras of any kind, but in Aḍilā all the four Pādas have a common rhyme, while in the Maḍilā the two halves have two separate rhymes. (*6*) Bhinna Maḍilla (v. 42) has similarly 16 Mātrās in a Pāda, but among the 4 Caturmātras which constitute the Pāda, a Ja-Gaṇa or the Madhyaguru Caturmātra is to be avoided. Like Aḍilā, this Bhinna Maḍilla too has one common rhyme for all the Pādas. (7) Mālatī (v. 49) also contains 16 Mātrās; but these are to be mostly made up of Trimātras and Pañcamātras, thus showing a short letter at intervals, compulsorily. There is one more metre which contains 16 Mātrās in a Pāda; it is (8) Paddhatikā (v. 36). This is the most popular metre of Apabhraṁśa narrative poetry. Its Pāda contains 4 Caturmātras of any kind, the last being a Madhyaguru. (9) Ābhāṇaka (v. 17; cf. also v. 29 first half) contains 21 Mātrās in a Pāda; generally, any Caturmātra may be used, but a Pañcamātra must be avoided and the last three Mātrās are to be represented by three short letters according to a convention mentioned by the commentator. (*10*) Roḍaka, also called Vastuka (v. 13; also cf. v. 12 first half, and vv. 31, 38 second half) contains 24 Mātrās in a Pāda; they are made up of 1 Ṣaṇmātra, 4 Caturmātras and 1 Dvimātra at the end. The commentator also mentions Rāsākula as yet another name of the metre; but this seems to be a mere guess from the word at the end of the 4th line of the text. From the text itself it would

but otherwise, it does not figure anywhere else in the treatise. We are here reminded of Nanditāḍhya's equally obscure equation that a Mātrā is equivalent to a Karṣa in point of weight, given in v. 47. Ratnaśekhara employs the Apabhraṁśa language in the earlier portion of his work, namely, vv. 5-50, meaning thereby that the metres defined in this portion were mainly used in Apabhraṁśa poetry. He defines 45 metres in all in this part of the work, of which 14 are Varṇa Vṛttas, 15 are Sama Catuṣpadī Mātrā Vṛttas, 7 are Ardhasama Catuṣpadī Mātrā Vṛttas, 2 are Viṣama Catuṣpadī Mātrā Vṛttas and 7 are strophic couplets, both the constituent metres of which are Mātrā Vṛttas. His treatment does not follow any definite principle of classification and so all the five different classes of metres are mixed with one another. Only at the commencement, he defines 8 Varṇa Vṛttas in which the 8 Akṣara Gaṇas or Trikas appear singly. Thus in Somakrānta a line contains 2 Ma-Gaṇas and 2 long letters; in Dodhaka, it has 4 Bha-Gaṇas; in Mauktikadāma, 4 Ja-Gaṇas; in Toṭaka, 4 Sa-Gaṇas; in Bahula, 3 Na-Gaṇas; in Bhujaṅgaprayāta, 4 Ya-Gaṇas; in Kāminīmohana (otherwise known as Madanāvatāra in Prakrit prosody), 4 Ra-Gaṇas; and in Madanākula, 4 Ta-Gaṇas in succession. It is, however, to be noted that when these Varṇa Vṛttas are adopted in Prakrit and Apabhraṁśa poems, a long letter can be substituted by two short ones and two short ones by a long one, if this did not disturb the Tāla of the song or stanza; because, all these are usually adopted not for their Varṇa Sangīta (i.e., music due to alternation of short and long sounds), but for their Tāla Saṅgīta (i.e., the music of time-regulated accent or stress). Here, for example, a long letter is replaced by two short ones in a Ya-Gaṇa (*cau* for *co* in v. 9), in a Ra-Gaṇa (*ai* in *aisohaṇam* in v. 10), and in a Sa-Gaṇa (*jama* in *kari jamaka* in v. 16); on the other hand, a long letter is substituted for two short ones in the 3rd and the 6th Sa-gaṇas of the second line in the Hakkā metre in v. 45. We shall discuss this point a little later, in details. The next four Varṇa Vṛttas which our author defines in vv. 14-16 and 44 are the two Nārācas, the Somakānta and the Pañcacāmara, the Drumilā and the Mehānī. The first Nārāca contains 8 pairs of short and long letters following each other in succession, while the second contains 10 such pairs. Drumilā defined in v. 16, has 8 Sa-Gaṇas coming one after another, while the Mehānī, defined in v. 44, contains 8 long letters in each line, except the third and the fourth, where the 7th letter is short. This is comparable with the Somakrānta of v. 4. The next Varṇa Vṛtta is the Hakkā defined in v. 45 ; it contains 7 Sa-Gaṇas followed by a short letter at the end in each line and is comparable with the Toṭaka of v. 7; only as said above, in the second line the 3rd and the

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appear that the metre was called Vastuka when composed in the Prakrit language, but when composed in the Apabhraṁśa or the Deśī Bhāṣā it was called Roḍaka. Rāsākula is really the name of a strophic couplet mentioned below in v. 29. *Kavidarpaṇa* 2.25 and Hemacandra, *Chandonuśāsana* 5.25 know this metre by the name Vastuvadana or Vastuka, while *Prākṛta Paiṅgala* I.109 calls it Kāvya. (*11*) Gīta (v. 18) also called Harigīta at *Prākṛta Paiṅgala* I.191, contains 28 Mātrās in a Pāda. This metre is sung in a Tāla of 7 Mātrās, the first stroke of the Tāla being on the 3rd Mātrā in each Pāda, which is thus divided into 4 Tāla Gaṇas of 7 Mātrās of each. These Tāla Gaṇas are to be kept separate like the Mātrā Gaṇas and so the 2nd and the 3rd, the 9th and the 10th, the 16th and the 17th, and lastly the 23rd and the 24th Mātrās must not be combined into a long letter. (*12*) Dvipadī (v. 35) which seems to be an old Prakrit metre, probably not adapted to the Tāla Saṅgīta, also contains 28 Mātrās in a Pāda, distributed over 1 Ṣaṇmātra, 5 Caturmātras and 1 Dvimātra at the end.[23] (*13*) Catuṣpadī (v. 37) contains 7 Caturmātras followed by a single Dvimātra at the end in each Pāda; it has thus 30 Mātrās in all in a Pāda. There appears to be no restriction about the nature of the Caturmātras that are to be employed in it. (*14*) Daṇḍaka (v. 30) contains 32 Mātrās in each Pāda and is evidently a song metre to be sung in the Tāla of 8 Mātrās. A Pāda contains 8 Caturmātras out of which the even ones must always be Ja-Gaṇas or the Madhyaguru Caturmātras, while the odd ones may be any one of the remaining four Caturmātras. Like the other Daṇḍakas this too may have been originally a dance metre. (*15*) Lastly, Padmāvatī (v. 50) contains also 32 Mātrās in a Pāda, which are divided into eight Caturmātrās, but none of them must be a Ja-Gaṇa or the Madhyaguru, technically called Payodhara, which spoils the rhythm of the metre, as we are told by our author.

25. Ratnaśekhara defines 7 Mātrā Vṛttas of the Ardhasama Catuṣpadī type and only 2 of the Viṣama type. Among the former, Dohā is the most prominent one; its odd and even lines respectively contain 13 and 11 Mātrās (vv. 21-24; vv. 31, 32, 34 first half). Saurāṣṭra or Soraṭṭha as it is called in Prakrit, is an inverted Dohā; it has 11 and 13 Mātrās respectively in its odd and even lines (v. 25). If five Mātrās are added at the end of the even Pādas of a Dohā, it is called Cūlikā (v. 26) and if ten Mātrās are similarly added to the same Pādas of the Dohā, it is called Upacūlikā (v. 27). If the odd Pādas of a Dohā contain 15 instead of the usual 13 Mātrās, the even Pādas being of the same i.e., their usual length,

23. See above Note No. 10.

it is called Udgrāhaka or Udgāhaka (v. 28). This is the same as Saṁdohaka of *KD*. 2.16. The next Ardhasama Catuspadī is Ghattā, whose odd and even Pādas respectively contain 18 and 13 Mātrās. As a matter of fact, this is clearly a Ṣaṭpadī Ghattā whose equal halves have three lines each, containing respectively, 10, 8 and 13 Mātrās in them. This can be judged from the Yati and Yamaka at the 10th Mātrā in the odd lines of the defining and illustrating stanza in the *Chandaḥkośa*, v. 43. For the same metre, cf. *KD*. 2.29. Ratnaśekhara has defined one more Ardhasama Catuṣpadī, namely, Besara or Sphuṭa-Besara in v. 20. Its 1st and 2nd Pādas contain 16 Mātrās each, while 3rd and 4th Pādas have 15 Mātrās each. The two Viṣama Catuṣpadīs which he defines are but a result of a combination of the lines of a Dohā and a Gāthā; thus a Verālaka (v. 33) has the first three lines of a Dohā followed by the last line of a Gāthā, which, by the way, is considered as a Catuṣpadī as at *KD*. 2.35-36. The second Viṣama Vṛtta is the Cūḍāmaṇi; its first half is that of a Dohā and this is followed by the second half of the Gāthā (v. 48). In addition to these simple Varṇa and Mātrā Vṛttas, Ratnaśekhara defines seven strophic metres all of which are Dvibhaṅgīs or couplets. Of these Ṣaṭpada (v. 12), also known as Kāvya or Sārdhacchandas to Hemacandra, *Chandonuśāsana* 4.79 com., *Kavidarpaṇa* 2.33 and *Prākṛta Paiṅgala* I.120, is made up of a stanza in the Vastu or Vastuvadana or Roḍaka or Kāvya[24] metre coupled with an Ullāla Dvipadī which has 28 Mātrās in each of its two Pādas. The Ullāla is again employed as the second constituent of another strophic metre called Rāsākula (v. 29), the first being a stanza in the Ābhāṇaka metre defined in v. 17. The third Dvibhaṅgī is also a well known one and appears to have been in vogue from very old days. It is a combination of a stanza in the well known Apabhraṁśa metre Mātrā, called Rāḍhaka by our author and another in the other famous Apabhraṁśa metre Dohā. It is called Vastu by Ratnaśekhara (v. 34) and also by *Kavidarpaṇa*, 2.35; but it is known as Raḍḍa to Virahāṅka, *VJS*. 4.31 and also to the *Prākṛta Paiṅgala* I. 133 ff. Hemacandra knows both the names. It is possible that our author's Rāḍhaka is another form of the name Raḍḍā, here given to the first constituent of the couplet which is known by that name.[25] There are four more Dvibhaṅgīs defined by Ratnaśekhara. They are: (1) Kuṇḍalika (v. 31), (2) Kuṇḍalinī (v. 38); Candrāyaṇa (v. 32); and Candrāyaṇī (v. 39). These can be arranged in two pairs; in the first formed by Kuṇḍalika and Kuṇḍalinī, the second constituent metre is the Kāvya which is the same as the Roḍaka of v. 13, i.e., has 24 Mātrās in each Pāda; but in the se-

24. See above para 24, No. (10).

25. Like the name Dvipadī and Kāvya; see para 13 above.

cond pair formed by Candrāyaṇa and Candrāyaṇī, the second constituent is a stanza in the Kāminīmohana metre defined in v. 10 and otherwise known as Madanāvatāra. As regards the first constituent metre in the two pairs, it is Dohā in the Kuṇḍalika and Candrāyaṇa; but it is Gāthā in the Kuṇḍalinī and Candrāyaṇī, or in other words, the Dohā gives a masculine and the Gāthā, a feminine name to the couplet as a whole, in each case.

26. Ratnaśekhara thus defines in his *Chandaḥkośa* some unusual metres which are not known from other treatises. Evidently, he makes a selection from the then popular metres prevailing among the poets who wrote in the Apabhraṁśa language, or rather, languages. From this selection we may be permitted to make a few deductions and draw some tentative conclusions. Gāthā, the most ancient Prakrit metre was still holding the field, whether for individual stanzas or for the formation of couplets, which latter have certainly been popular from very early days as seen from Virahāṅka's *Vṛttajātisamuccaya.* Along with the Gāthā, however, two more metres, Ullāla and Dohā, have come to the forefront. Ullāla seems to be an indigenous product of the land of the Magadhas, while Dohā was universally adopted by the Apabhraṁśa poets. Virahāṅka does not mention the former; but even in the case of the latter, i.e., Dohā, it would seem that at his time that metre was just making a headway, though it had already established itself as a constituent of at least one strophic couplet, i.e., the Raḍḍā, also called Vastu. The Dohā, however, came to have its varieties only later, but certainly before Svayambhū's times. That these two metres, the Gāthā and the Dohā, were equally popular at the time of Ratnaśekhara can also be seen from the two other metres, Verālaka and Cūḍāmaṇi, which are a result of the combination of the Pādas of the Gāthā and the Dohā. We have also seen how both were used as strophic metres for the composition of couplets, Gāthā giving the feminine and Dohā the masculine name to the couplet. From the Varṇa Vṛttas, Ratnaśekhara has selected only 14, but almost all of them having a uniform rhythm produced by the repetition of the same Gaṇa throughout a Pāda. This is very significant and gives a sure indication of the new type of rhythm, or music as I have called it elsewhere, in Apabhraṁśa poetry, namely, the one which is based upon the regularly recurring pause indicated by a stress guided by the time-unit called Mātrā i.e., a Kāla-Mātrā as distinct from the Varṇa-Mātrā. The two units are indeed related; Kāla-Mātrā is the smallest part of time taken by the pronunciation of a letter and Varṇa-Mātrā is that much quantity of a letter or even that whole letter, which can be pronounced in this Kāla-Mātrā. It is thus that a short

letter is said to represent or rather consist of, one Mātrā, i.e., Varṇa-Mātrā and a long letter, two Varṇa-Mātrās.

27. This new type of rhythm or music is quite different from the rhythm or music which is at the basis of the Classical Sanskrit Varṇa Vṛttas or the Vedic Akṣara Vṛttas. The music of the Vedic metres is produced by the modulation of voice, i.e., by raising or lowering of the voice in three or more pitches, while the music of the Classical Sanskrit Varṇa Vṛttas is dependent upon the alternation or variation of short and long sounds. Very different from these two is the Tāla Saṅgīta or rhythm, where the main source of the music or rhythm is the regularly recurring stressed pause, which is guided by a time unit, namely the Kāla-Mātrā. This time unit is generally indicated by a time-keeping instrument or by a regularly trained clapping of hands or moving of some part of the body as in a dance. This type of Saṅgīta or rhythm as also the metres which are based on it are purely popular in origin. They are totally foreign to Vedic or Classical Sanskrit metres. In the case of metres which obey the Tāla-Saṅgīta, a line of a stanza is divisible into Tāla-Gaṇas, just as a line of the Sanskrit Varṇa Vṛttas is divisible into Akṣara-Gaṇas or a line of the Sanskrit Mātrā Vṛttas is divisible into Mātrā-Gaṇas. Further, these Tāla-Gaṇas have to be kept separate from each other by avoiding a long letter at their junction, like the Mātrā Gaṇas in the case of the Sanskrit Mātrā Vṛttas. The question of keeping the Akṣara-Gaṇas separate does not arise. because there is no possibility of their being mixed up; while it does arise in the case of the pure Mātrā Vṛttas, since the Mātrā-Gaṇas can be mixed up by combining the last Mātrā of the earlier Gaṇa with the first Mātrā of a later Gaṇa into a long letter. Thus, for example, the whole rhythm of a Gāthā will be disturbed if a long letter is used for the 4th and the 5th, or the 8th and the 9th Mātrās, together. But if such a mixture of the Mātrā Gaṇas is avoided, any letters, whether short or long, may be used anywhere in the line of a Gāthā, barring of course, the exceptions which are mentioned in the definition itself. Similarly, the Tāla-Gaṇas must be kept separate by avoiding a long letter at the junction of these. The Mātrā-Gaṇas are usually mentioned as five in number and respectively contain 2, 3, 4, 5 and 6 Mātrās in them, as said at *Kavidarpaṇa* 1.2. The Tāla-Gaṇas, however, are not mentioned anywhere in works on Apabhraṁśa prosody and are to be known from the actual singing of these metres and from manuals of Music. Broadly speaking, they are four in number and respectively contain 5, 6, 7 and 8 Kāla-Mātrās in them, or perhaps, 6, 7, 8 and 10 Kāla-Mātrās in them. These Kāla-Mātrās in the Tāla Vṛttas may be filled up by

properly and correctly pronounced short and long letters, whose time-value is fixed by tradition and convention, or by improperly pronounced short and long letters, to which time-value is attached by the poet or singer at his sweet will and against the conventional mode of pronunciation, or sometimes, even by a silent rest or pause in which no letters are pronounced at all. Each of these Tāla-Gaṇas forms a musical unit as it were and the Mātrā on which the stroke of the Tāla falls must not in any case be combined into a long letter with its predecessor, since the stroke of the Tāla cannot be made to accompany the 2nd of the two Kāla-Mātrās represented by the corresponding Varṇa-Mātrā of a long letter. If, on the other hand, the stroke indicating the pause of the Tāla were to accompany the first Mātrā of the long letter, the Tāla will be disturbed, since the stroke of the Tāla will be a little too early; while, if it were to accompany the next letter after the long one in question, the stroke of the Tāla will be a little too late. Beyond this rule of avoiding a long letter at the junction of two Tāla-Gaṇas, the Apabhraṁśa poets do not necessarily observe all the conventional rules about the pronunciation of letters according to Sanskrit prosody. They often take liberty in pronouncing letters, i.e., they pronounce short letters long and long letters short, not caring for the usual and conventional spelling of a word in the language. They sometimes even squeeze several letters within a Tāla-Gaṇa, which if properly pronounced would not be contained in it. The Apabhraṁśa prosodists indeed do lay down certain rules of pronunciation of letters for general guidance; thus, they lay down that the usual distinction between short and long letters should be observed; but some letters considered as long as a rule have to be considered as short in Apabhraṁśa poetry. These are for example, *e* and *o*, nasalised letters and conjunct consonants which have *h* or *r* in them; but even these may be treated as long letters if required by the metrical rhythm. This means, that the poet may treat these letters as short or long according to his will and convenience. As said above, the poet's main concern is the preservation of his Tāla in the lines of the song; conventional pronunciation of letters and words may be set aside when necessary and sometimes the Kāla-Mātrās required for a particular Tāla-Gaṇa may even be filled up by means of silent pauses where no letters are uttered or by stretching out the pronunciation of a letter so as to cover the necessary number of the Kāla-Mātrās.

28. Among the metres defined by Ratnaśekhara many are amenable to the Tāla of 8 Mātrās, which is of very common occurrence in Apabhraṁśa poetry. Thus Somakrānta (v. 4), Dodhaka (v. 5), Mauktikadāma

(v. 6), and Toṭaka (v. 7), all of which are based on the Akṣara Gaṇas having four Mātrās in each of them, are to be sung in this Tāla of 8 Mātrās. Other metres which are amenable to the same Tāla are Ṣaṭpada (v. 12), Drumilā (v. 16), Vijayaka (v. 19), Daṇḍaka (v. 30), Paddhatikā (v. 36), Aḍila and Maḍila (v. 41), Bhinna Maḍilla (v. 42), Ghattā (v. 43), Hakkā (v. 45), Pramāṇī (v. 46) and Padmāvatī (v. 50). Those that are amenable to the Tāla of 5 or 10 Mātrās are Bhujaṅgaprayāta, Kāminīmohana and Madanākula (vv 9-11) which have in them Akṣara Gaṇas of 5 Mātrās each. Even the Ekāvalī (v. 47) is to be sung in this same Tāla. The two Nārācas in vv. 14 and 15 are to be sung in the Tāla of 6 Mātrās and the same is true of the third Nārāca in v. 46. The only metre in this collection which is to be sung in the Tāla of 7 Mātrās is Gīta (v. 18). It is very significant that Ratnaśekhara hardly mentions any of the pure Mātrā Vṛttas which owed their origin to the unconscious efforts of the educated versifiers[26] and which are described by Hemacandra at *Chandonuśāsana* chapter 4 to 7.

26. See my remarks on the subject at *JBBRAS.*, vol. 19 (1943), p. 29 and *Metres and Music*, para 10, at *Poona Orientalist*, VIII.

IV

(See Appendix III for Jinaprabha's definitions and the Stava).

29. In paragraphs 1 and 2 of this introduction, I have discussed the source of the definitions given by Jinaprabha in his commentary on Nandiṣeṇa's *Ajita-Śānti Stava.* Here in the following paragraphs, I propose to discuss the metres which are actually employed in the Stava. In determining the nature of the metrical structure of a line as known to Jinaprabha, I have sometimes taken the assistance of the *Ṛṣabha-Vīra Stava*, which is composed in very close imitation of Nandiṣeṇa's hymn by Śānticandra and which is published by W. Schubring along with it at *ZII*. Vol. II. In the *Ajita-Śānti Stava* Nandiṣeṇa has employed 25 different metres of which, however, there is only one which is a strophical couplet.[27] He does not employ any of the metres which are peculiar to Apabhraṁśa poetry and this is quite natural if we take into account the times in which Nandiṣeṇa must have written. Nor are there any among them which may be described as Tāla Vṛttas, i.e., Vṛttas in which the chief sources of delight is the music which is produced by the rest-regulating stress. I have discussed this topic in a separate article in the *R. K. Mookerji Volume*, pp. 1065-81. The only strophical metre Bhāsuraka (v. 30) is made of 2 stanzas, the first being an Ardhasama Catuṣpadī Mātrā Vṛtta (with 9 and 12 Mātrās in the odd and even Pādas respectively) and the other, a Sama Catuṣpadī Mātrā Vṛtta, whose Pāda contains 16 Mātrās divided into 4 Caturmātras, the last of which consists of two long letters. Owing to the purely mechanical scanning of the stanza by Jinaprabha, whose definition, therefore, merely records the Mātrā Gaṇas one after another, the real nature of the metre has been very much obscured. This has been partly recognized by Schubring on p. 188, who perhaps rightly considers the metre of the second stanza to be the Varṇa Vṛtta called Dodhaka, whose Pāda contains 3 Bhagaṇas followed by two long letters, if we grant that the initial long letter of the first 2 Bhagaṇas in the 4th Pāda is replaced by two short ones.[28] I have, however, construed this as a Mātrā Vṛtta called Rāsa as defined at *Vṛttajātisamuccaya*, 4.85; each of its 4 Pādas contains 3 Caturmātras and 2 long letters. The composition of the metre of the first stanza is sufficiently clear; it contains in its odd Pādas 1 Caturmātra followed by 1 Pañcamātra,

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27. Eight of them are Varṇa Vṛttas, six are Sama Catuṣpadī Mātrā Vṛttas, four are Ardhasama Catuṣpadī Mātrā Vṛttas, six are Viṣama Mātrā Vṛttas and one is a strophic metre, a couplet.

28. This is quite a common feature of Prākṛta poetry, when a Sanskrit Varṇa Vṛtta is employed in it more for its value as a song metre than for anything else.

while its even Pādas contain 3 Caturmātras each. It also shows the peculiar rhyme of the 1st with the 4th and the 2nd with the 3rd Pāda. Further, according to Jinaprabha's scansion we must read *gaṇehi* for *gaṇehiṁ* in line 2; but the corresponding Mātrā Gaṇa in Śānticandra's *Ṛṣabha-Vīra Stava* is a Pañcamātra, indicating that Śānticandra at least reads *gaṇehiṁ* (i.e., with the last letter being considered as long). Similarly, the reading *paṇamiyassā*, which Jinaprabha adopts in line 4 as seen from his scansion, is not supported by Śānticandra, who seems to have followed the variant given by Jinaprabha and followed by me, so that we have 4, 4, SS in the 4th line instead of Jinaprabha's 5, 4, S. These considerations finally show that the metre of the 1st stanza has 9 and 12 Mātrās respectively instead of 10 and 12 of Schubring, in its odd and even Pādas.[29] In the 2nd stanza we have a common rhyme for all the Pādas except the 1st one. Śānticandra has obviously corrected Nandiṣeṇa and has employed one common rhyme for all the Pādas. Śānticandra's treatment of this metre shows that he did not consider it to be a Varṇa Vṛtta, but took it only as a Mātrā Vṛtta.

30. Among the remaining 24 the following eight are Varṇa Vṛttas of the Sama Catuṣpadī type :—1. Śloka (v. 3); 2. Āliṅganaka (v. 5); 3. Sopānaka (v. 8); 4. Khidyitaka (v. 17), later known as Vaṁśapatrapatita; 5. Vidyudvilasita (v. 21); 6. Kṣiptaka (vv. 24, 25), which is the same as the later Rathoddhatā; 7. Dīpaka Aḍila (v. 26), which is the same as the later Svāgatā; and 8. Nanditaka (v. 29). The 1st, i.e., Śloka, is well known and the definition which Jinaprabha quotes is almost the same as the one found at Nanditāḍhya's Gāthālakṣaṇa, v. 91. The 2nd, i.e., Āliṅganaka, has 6 Sagaṇas (IIS) in each Pāda. The Taruṇīvadanendu of *KD.* 4.87 is almost identical with this, but it contains a long letter at the end of each Pāda in addition to the 6 Sagaṇas. But the metre is more akin to the Toṭaka (*VJS.* 5.27) and the Bhramarāvalī (*VJS.* 4.61), which respectively contain 4 and 5 Sagaṇas only, in each of their Pādas. As regards the 3rd, the Sopānaka, it is interesting to note how Virahāṅka at *VJS.*, 4.77-78, defines a strophic couplet called Sopānaka; its 2nd constituent is a Gāthā, while the 1st is an unnamed metre which is exactly the same as our Sopānaka. Here, too, it seems clear that the name was transferred from

29. Schubring thinks that the odd Pādas have 2 Pañcamātras or 10 Mātrās each; in the first line he reads *thuyavandiyayassā*, which, however, is not well supported by manuscript evidence. Besides the corresponding Pāda of Śānticandra is *Jinamārudevo* and contains only 9 Mātrās in it. He also counts the last syllable, i.e., *hiṁ*, in line 3 as a long one on the analogy of line 2 and lines 2-4 of the next stanza. But Jinaprabha's scansion shows it to be a short one and is also supported by Śānticandra's corresponding short syllable.

the couplet to its constituent as in the case of the Dvipadī.[30] The 4th or the Khidyitaka is nothing but the Vaṁśapatrapatita of Piṅgala and others, while the 5th or the Vidyudvilasita and the 6th or the Nanditaka are almost identical; both contain 2 Sagaṇas in each of their Pādas, but the Nanditaka has an additional long letter at the end of each Pāda. There are no corresponding metres defined either by Piṅgala or his followers. The 7th is the Kṣiptaka which is used in vv. 24 and 25; as a Varṇa Vṛtta this is the same as the later Rathoddhatā, but the Kṣiptaka in v. 24 is considered by Jinaprabha as a Mātrā Vṛtta, while that in v. 25 is described by him as Varṇa Vṛtta containing the Akṣara Gaṇas *ra, na, ra, la, ga,* i.e., the same as in the Rathoddhatā. The 8th and the last is the Dīpaka Aḍila, which Jinaprabha describes as a Kṣiptaka, possessing a common rhyme for all the 4 Pādas. When considered as a Mātrā Vṛtta the description would be correct; but the evident Varṇa Saṅgīta in it shows that it is nothing but the later Svāgatā having the Akṣara Gaṇas *ra, na, bha, ga, ga* in its Pādas, where, however, the usual freedom enjoyed by the Prakrit poets of replacing a long letter by 2 short ones is quite evident in Pādas 1 and 4. I consider the names Khittaya and Dīvaya (Kṣiptaka and Dīpaka) given in the mss. at the end of vv. 24, 25 and 26 as the older or at least alternative names of the Varṇa Vṛttas known later as Rathoddhatā and Svāgatā. The appendage Aḍila in the case of the second name, i.e., Dīpaka, signified, not a new metrical formula[31], but only an aspect of it connected with rhyme, as seen from the remarks and prescriptions of Virahāṅka, *Vṛttajātisamuccaya,* 4.32, 33, 34; *Chandaḥkośa,* v. 41; *Svayambhūchandas,* 4.29.

31. Nandiṣeṇa employs six Mātrā Vṛttas of the Sama Catuṣpadī type, where in some cases, however, there is a partial restriction about the use of long letters at certain places. Thus he employs *1.* Kisalayamālā in v. 19 whose Pādas contain 27 Mātrās each, where we have first, 5 Caturmātras of any kind, followed by a Jagaṇa, a short and a long letter at the end of all. This metre is similar to Hemacandra's Kāmalekhā at *Chandonuśāsana* 4.59 and Virahāṅka's Mālatī at *Vṛttajātisamuccaya* 3.35; but there is a slight difference at the end of the Pāda. The last 7 Mātrās in the Kāmalekhā and the Mālatī are made up of a Madhyalaghu Pañcamātra (SIS) and a long letter, while in our metre they are made up with a Madhyaguru Catur-

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30. See *Vṛttajātisamuccaya*, Introduction, para 5.
31. See notes on *KD.* 2.21-22 for a discussion on the name Aḍilā; it seems to have been used as a common name for many different metres, like the names Galitaka, Khañjaka and Rāsaka. Also see *JBBRAS.*, N. S. Vol. 19, 1943, p. 29, last four lines, and Bhayani, Introduction to Sandeśa Rāsaka (Singhe Jain Series, Bombay, 1945), p. 51.

mātra, i.e., a Jagaṇa, a short letter and a long letter following it at the end. 2. Sumukha, which is used for v. 20, has 13 Mātrās in each Pāda, the last 3 being made up by a short and a long letter in succession. The first 10 Mātrās are represented by 2 Pañcamātras of any kind, though Jinaprabha prescribes different Mātrā Gaṇas for the different Pādas for no obvious reasons, mechanically scanning them as in many other cases. This metre entirely agrees with Hemacandra's Upakhaṇḍa and Sundarā Galitaka, at *Chandonuśāsana* 4.46 and 4.28, or with Virahāṅka's Jyotsnā and Haṁsinī at *Vṛttajātisamuccaya* 3.3 and 4.72. 3. Ratnamālā, which is used in v. 23, has 32 Mātrās in each Pāda, distributed over 8 Caturmātras of which the last must consist of two long letters. The first 7 Caturmātras may be of any kind in theory; but actually Nandiṣeṇa has employed a Bhagaṇa[32] or the Ādiguru all through in the last three Pādas and also for the Caturmātras in the uneven places in the first Pāda, while those in the even places of this Pāda are regularly represented by two long letters. The Latākusuma of *KD.* 4.93 and the Saṅgatā of *VJS.* 3.34 are similar to our Ratnamālā, which, however, has one long letter more at the end of each Pāda. 4. Lalitaka, which is used for v. 32, contains a Trimātra, followed by 4 Caturmātras and a long letter at the end, thus having 21 Mātrās in each Pāda. This is almost identical with the Galitaka of the *Kavidarpaṇa* 2.23, though the scheme of this latter is not applicable to our metre only in the third line, where the first 2 Pañcamātras which are required by the Galitaka, are not kept separate.[33] 5. The Vānavāsikā of v. 33 and 6. Aparāntikā of v. 34 are well known metres; the first belongs to the Mātrāsamaka group and has the 9th and the 12th of its 16 Mātrās in each Pāda represented by a short letter. The second, i.e., the Aparāntikā, is a derivative of the Vaitālīya, but is a Sama Catuṣpadī, all its Pādas being identical in form with the even Pādas of the Vaitālīya.[34]

32. The Ardhasama Mātrā Vṛttas which are employed by Nandiṣeṇa are four in all. The 1st of these is the Māgadhikā which is used for two stanzas, namely, the 4th and the 6th. Its definition is quoted by Jinaprabha from the *Kavidarpaṇa*, 2.18. Our Māgadhikā is exactly the same as the Vaitālīya in its constitution; but sometimes, 2 short letters are substituted for the long ones (which are compulsory for the Vaitālīya) in the

32. In the 3rd Pāda, however, the initial long letter of the 3rd Bhagaṇa is replaced by 2 long ones.

33. For the other Lalitaka, which is purposely turned into a Viṣama Vṛtta, see below para 33.

34. See *KD.* 2.20 and 5.7. Both these metres are generally defined among the Sanskrit Mātrā Vṛttas; see *Jayadāman*, p. 157, No. 7 and p. 158, No. 17.

Māgadhikā when it is employed in Prakrit poetry. See notes on the passage in the *Kavidarpaṇa*. The second Ardhasama metre is the Kusumalatā used for v. 15; but it is only another name of the well known Aupacchandasaka, which is defined at the *Kavidarpaṇa* 5.2. Jinaprabha, however, does not quote from the *Kavidarpaṇa*, and composes his own definition for his own reasons which I have attempted to guess in para 2 of this Introduction. Hemacandra's Kusumalatāgṛha at *Chandonuśāsana* 6.19.57, is nearly identical with our Kusumalatā; but the former contains 1 Mātrā less in each Pāda, i.e., 15 in stead of 16 in the odd Pādas and 17 in stead of 18 in the even ones. The third Ardhasama metre employed by Nandiṣeṇa is the Bhujaṅgaparirangita in v. 16. Its odd and even Pādas respectively contain 12 and 14 Mātrās. The former are made up by a Pañcamātra, a Caturmātra, a short and a long letter in succession, while in the latter one Mātrā is added in the beginning after the 1st Gaṇa and another before the last long letter. All the four Pādas have one common rhyme. The fourth and the last Ardhasama is the Citrākṣarā used for v. 27. This metre is unlike the other Ardhasamas; here the 1st and the 4th Pādas are equal and similar and so are the 2nd and the 3rd. All the four have a common rhyme in our stanza as also in the corresponding stanza of Śānticandra. Pādas 1 and 4 each contain 5 Caturmātras followed by 2 long letters, while Pādas 2 and 3 have each 6 Caturmātras followed by a single long letter. This is according to Jinaprabha's mechanical scanning; but really speaking, we have 2 short letters added at the commencement of the 2nd and the 4th Pādas, which are otherwise exactly identical with the other two. In point of rhythm this metre reminds us of the Ratnamālā of v. 23, with the only difference that the long letter at the commencement of the Bhagaṇa is very often substituted by 2 short ones in our stanza, while in the Ratnamālā, this has happened only once, i.e., in the 3rd Gaṇa of the 3rd Pāda. This kind of the Ardhasama is rather rare.

33. We shall now discuss the six Viṣama Vṛttas of the Mātrā Vṛtta class, which are employed by Nandiṣeṇa. The first among them is the well known Gāthā; this has been used in vv. 1 and 2, as also for v.v. 35, 36 and 37. It would appear that Nandiṣeṇa considered Gāthā as a Catuṣpadī like the author of the *Kavidarpaṇa*; this is clear from the one common rhyme which he has employed for all the four Pādas in vv. 2, 35, 36 and 37. Rhyme indeed is not a characteristic of the Gāthā, which is merely a Prakritized form of the Sanskrit Āryā. But as Nandiṣeṇa has employed rhyme prominently in his Prakrit poem, he has used it also for the Gāthā. Gāthā must be considered as a Viṣama Vṛtta, whether we consider it as a Dvipadī

or a Catuṣpadī. The second Viṣama Vṛtta is the Saṅgataka used for v. 7; its first 3 Pādas contain 20 short letters followed by 1 long letter at the end, while its 4th Pāda has 21 short letters and 2 long letters, one of which occurs after the 15th and the other at the end of the Pāda. According to the mechanical scansion, we get 4 Pañcamātras having all short letters and a long letter at the end in Pādas 1 to 3; while in the 4th, we have 2 Pañcamātras, 2 Caturmātras, 1 Pañcamātra and a long letter at the end. Jinaprabha says that all the Pañcamātras in Pāda 4 consist of short letters; but he does not say anything about Caturmātras. We, however, actually find that the first consists of all short letters, while the second is a Jagaṇa. The Vaiṣamya here is quite intentional, 3 Mātrās or 1 short and 1 long letter being intentionally added in the last Pāda. The 3rd Viṣama Vṛtta employed by Nandiṣeṇa in v. 10 is Rāsālubdhaka. Here the 2nd and the 4th Pādas are equal and similar; they contain 3 Caturmātras, a short letter and a long one in succession, i.e. 15 Mātrās each; but the 1st and the 3rd are not similar and equal. The 1st Pada contains 2 Caturmātras, followed by 1 short and 1 long letters, while the 3rd Pāda has 3 full caturmātras followed by two short and one long letters at the end. Thus we get 11, 15, 12, and 15 Mātrās in the four Pādas respectively. This Vaiṣamya too, is intentional; otherwise it would have been a regular Ardhasama metre. The next, the 4th Viṣama Vṛtta is the Rāsānandita employed in v. 12. Here the 1st and the 2nd Pādas have 3 Caurmātras each, of which the last is a Sagaṇa. The 3rd and the 4th Pādas are similar to these, but the former drops 1 from the 2 short letters of the Sagaṇa, while the latter, i.e. the 4th Pāda drops both of them. Thus we get 12, 12, 11 and 10 Mātrās respectively in the 4 Pādas. It is to be noted that in the last metre, i.e. the Rāsālubdhaka, the number of Mātrās was larger in the second half of the stanza; here, on the other hand, it is smaller. Both have the appendage *rāsā* in common as the first part of their names.[35] The 5th Viṣama Vṛtta is Citralekhā which is employed in v. 13. The 1st and the 2nd Pādas of this metre are equal and similar; they contain a Pañcamātra, a Caturmātra, a Pañcamātra, two Caturmātras and a Sagaṇa in succession. The 3rd Pāda has one Caturmātra more immediately before the Sagaṇa, while the 4th has a single short letter at the same place. We have thus 26 Mātrās in the 1st and the 2nd; 30 in the 3rd, but only 27 in the 4th. Mark, however, how the concluding portion of 12 Mātrās has the same rhythm in all the Pādas. It is divided into two equal

35. It is difficult to see what the name signifies; but it is very likely that it has a reference to its peculiar word music, as in the case of the Aḍila and the Ullāla, for which see note on *KD.* 2.21-22 and Introduction, para 8.

parts, each consisting of 4 short letters followed by 1 long letter. Here, too, the Vaiṣamya is quite intentional. Hemacandra's Citralekhā at *Chandonuśāsana* 4.71 is a Sama Catuṣpadī, each Pāda having 26 Mātrās in it like the first two Pādas of our metre, though the number of the Mātrās is differently made up there (5, 4, 4, 4, 4, 5). The last or the 6th Viṣama Vṛtta employed by Nandiṣeṇa is Lalitaka in v. 18. In this metre, the first 3 Pādas are equal and similar; they contain 4 Caturmātras followed by a short and then a long letter at the end. On the other hand, the 4th Pāda contains a Pañcamātra in place of the 2nd Caturmātra, but otherwise, it is exactly similar to the first three. Among the Sama Catuṣpadī Mātrā Vṛttas, we have another Lalitaka in v. 32; its Pādas contain 1 Trimātra followed by 4 Caturmātras and a long letter at the end. It has thus 21 Mātrās in each Pāda, while the present Lalitaka[36] has only 19.

34. Besides these 24 single and 1 strophic metres, we find that Nandiṣeṇa has employed three different kinds of what the ms. calls Nārāca (in vv. 14, 28 and 31) and three different kinds of what it calls Veṣṭaka (in vv. 9, 11 and 22). Nārāca and Veṣṭaka are both of them rhythmic kinds of prose, undivided into Pādas. In the former we get any number of long and short letters coming one after another; but sometimes the long letter is replaced by two short ones for the sake of variation.[37] Veṣṭaka is really speaking not a metre; it does not contain any definite number of Mātrā or Varṇa Gaṇas, or of short and long letters, but is full of Anuprāsa and in some cases of rhyming ends of words and compounds. A sort of balance is attempted by the introduction of long letters at suitable intervals. Naturally, neither the Nārāca nor the Veṣṭaka is divided into Pādas and Jinaprabha's scansion of these is purely mechanical.[38] A word about the Vaiṣamya in these Viṣama Vṛttas would not be out of place here. We have seen how this Vaiṣamya is intentional

36. For the different Galitakas, which seem to be the same as the Lalitakas, see Virahāṅka, *Vṛttajātisamuccaya*, 4.89-105 (and notes), Hemacandra, *Chandonuśāsana* 4.17-40 and *Kavidarpaṇa*, 2.23 commentary. Could Lalitaka be an older name of the Galitaka? It seems to be suggestive of the sound effect like Aḍila.

37. Nārāca appears to be a name given to those metres which contain a regular succession of short and long letters, coming one after another. See *Chandaḥkośa*, vv. 14, 15. Here it is transferred to a prose passage which shows this peculiar characteristic. Sanskrit Varṇa Vṛttas which show this peculiarity are called Cāmara or Pañca-cāmara. Do the names suggest the peculiar movement of the metre caused by the alternation of short and long letters ?

38. The Veṣṭaka is supposed by earlier scholars to consist of Caturmātra Gaṇas which are Sarva-laghu or Sarva-guru at the even places and Sarva-laghu or Madhya-guru at the odd places and thus supplying the peculiar rhythm. But an analysis of our Veṣṭakas will show that here and there Pañcamātras, too,

and not accidental; similarly, it is introduced at random and does not disclose any definite plan or scheme as in the case of the Sanskrit Viṣama Vṛttas which are always the Varṇa Vṛttas. It would be incorrect to seek to regularize them, though it is possible to maintain that these irregularities were introduced owing to the exercise of an option allowed in the selection of a Caturmātra or a Pañcamātra Gaṇa for the composition of a line. The range of variation is not against such an assumption and Virahāṅka has actually defined some seven Dvipadīs, which he calls Gaṇasama, where such an option about a Caturmātra and a Pañcamātra is permitted, at *Vṛttajātisamuccaya* 3.40-46.

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15th August, 1961 H. D. Velankar

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Concordance (Kavidarpaṇa)

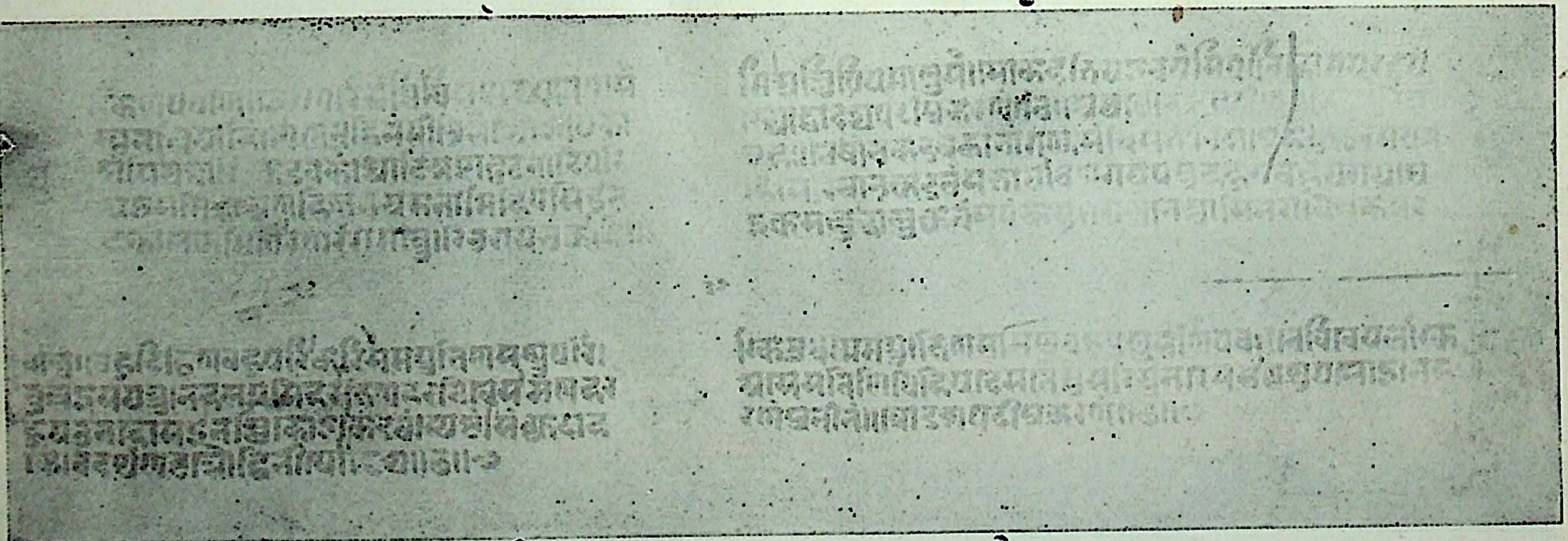
I have edited the *Kavidarpaṇa* in 1935-1936 in the *Annals BORI*. The numbering of stanzas adopted there is slightly different from the one adopted here. So to avoid any confusion in reference I give below a Concordance of the two editions, (only for the second Uddeśa).

Uddeśa II

1st ed.		2nd ed.	1st ed.		2nd ed.
1–3	=	1–3	24	=	24
ex. 1–3		3.1–3	ex. 41–42		24.1–2
3.1–3		Com. 1–3	25		25
4–8		4–8	25.1–4		Com. 62–65
4.1		Com. 4	ex. 43–44		25.1–2
8.1–5		Com. 5–9	26		26
ex. 4–10		8.1–7	ex. 45		26.1
Com. ex 1–34		Com. 10–43	27–28		27-28
9		9	ex. 45 *(2nd)*		28.1
9.1–2		Com. 44–45	28.1–3		Com. 66–68
ex. 11–14		9.1–4	29–31		29–31
10–13		10–13	ex. 46–51		30.1–6
Com. ex. 35–47		Com. 46–58	ex. 51.1–2; 1–2; 1–6		Com. 71–80
14		14	32		32
ex. 15–17		14.1–3	32.1		Com. 81
15		15	ex. 52		32.1
ex. 18–19		15.1–2	ex. 52.1–2;1–2		Com. 82–85
16		16	33		33
ex. 20–21		16.1–2	33.1		Com. 86
17		17	ex. 53-56		33.1-4
ex. 22–23		17.1–2	Com. ex. 48-55		Com. 87–94
18		18	ex. 55.1		Com. 95
ex. 24		18.1	34		34
19		19	34.1		Com. 96
ex. 25–29		19.1–2	ex. 57–58		34.1–2
20		20	35		35
20.1		Com. 59	ex. 59-62		35.1–4
ex. 27–30		20.1–4	Com. ex. 56		Com. 97
Com. ex. 30.1		Com. 60	36		36
21		21	ex. 63-65		36.1–3
ex. 31–34		21.1–4	37		37
22		22	ex. 66–67		37.1–2
ex. 35–37		22.1–3	Com. ex. 57		Com. 98
23		23	ex. 68	=	37.3
23.1		Com. 61			
ex. 38–40	=	23.1–3			

कविदर्पण, ताड़पत्रीय प्रति, द्वितीय पत्र, प्रथम पार्श्व

कविदर्पण, ताड़पत्रीय प्रति, द्वितीयोद्देश्य समाप्तिसूचक पत्रकी प्रतिकृति



कविदर्पण, ताड़पत्रीय प्रति, मध्यगत पृष्ठ ५२ की प्रतिकृति–दृष्टव्य मुद्रित पृष्ठ ३८–३९



विदर्पण, ताड़पत्रीय प्रति, उपान्त्य पत्रकी प्रतिकृति

कविदर्पण, ताड़पत्रीय प्रति अन्तिम पत्रकी प्रतिकृति

सवृत्तिके कविदर्पणे

प्रथमोद्देशः ।

N. B. Portions included within rectangular brackets are added by the editor.

[पणमिअ अरिहंतगुरुं वोच्छामि अणुग्गहात्थमबुहाणं ।
इह पाइअभासाए छंदं तु तिहा जहासत्थं ॥ १ ॥

प्रणम्यार्हन्तं गुरुं वक्ष्येऽनुग्रहार्थमबुधानाम् ।
इह प्राकृतभाषया छन्दस्त्रिविधं यथाशास्त्रम् ॥ १ ॥]

—सीति चेन्न । यतः सर्वमेवार्हदुपज्ञं जगति शास्त्रं यदाह—

सुनिश्चितं नः परतन्त्रयुक्तिषु स्फुरन्ति याः काश्चन सूक्तसंपदः ।
तवैव ताः पूर्वमहार्णवोद्धृता जगत्प्रमाणं जिनवाक्यविप्रुषः ॥ १ ॥

गुरुस्त्विष्टो विद्याधर्माद्याचार्योऽधिकृतस्तु जयदेवादिः । किं वक्ष्ये चन्दनाह्लादनाच्छन्दः पद्यम् । जातावेकवचनम् । तद्द्विधा । वैदिकं लौकिकं च । तत्र काव्यानुपयोगित्वाद्वैदिकमुपेक्ष्य लौकिकमाद्दतम् । तत्तु तिहत्ति त्रिधा । मात्रावर्णोभयभेदात् । मात्राच्छन्दो वर्णच्छन्द उभयच्छन्द इत्यर्थः । मात्राच्छन्दः कुङ्कमादि । वर्णच्छन्द उक्तादि । उभयच्छन्दो वैतालीयादि । यच्छूरः—

शंभुं नत्वा गिरमनु ततः पिङ्गलं नागनाथं
वर्ण्यं मात्राप्रभवमुभयं वैदिकं लौकिकं च ।
शूरो व्यासान्नवगणगणं लक्षणाभिन्नलक्ष्यं
छन्दश्छन्दोनिपुणहृदयानन्ददायि ब्रवीति ॥ १ ॥

किं स्वबुद्ध्या । नेत्याह । यथाशास्त्रं प्राच्यच्छन्दोनुसारात् । यद्येवं प्राच्यैरेव पर्याप्तं किमनेन प्रयासेनेत्याह । अनुग्रहार्थमुपकारहेतोरबुधानां स्त्रीबालबालिशानामत एव सर्वोपकारिप्राकृतभाषया प्रसिद्धोपयोगिकतिपयच्छन्दोरूपसारोद्धारोयम् । मात्राच्छन्दसि च सुखप्रतिपत्त्यर्थं गाथाच्छन्दसा सोदाहरणं लक्षणमुक्तमितरयोस्तु लाघवार्थं लक्ष्यलक्षणाभ्यामुपन्यास इति ॥ १ ॥

तत्र मात्रागणानाह—

नेया मत्ताच्छंदे दुतिचउपंचछकला गणा पंच ।
दुतिपंचअट्ठतेरसभेइल्ला कचटतपनामा ॥ २ ॥

[ज्ञेया मात्राच्छन्दसि द्वित्रिचतुःपञ्चषट्कला गणाः पञ्च ।
द्वित्रिपञ्चाष्टत्रयोदशभेदवन्तः कचटतपनामानः ॥ २ ॥]

मात्राच्छन्दसि कचटतपनामानः पञ्च गणा ज्ञेयाः । ते च यथासंख्यं द्वित्रिचतुःपञ्चषट्कलाः द्वित्रिपञ्चाष्टत्रयोदशभेदवन्तः । 'आत्विछोल्लालवन्तमन्तत्तेरमणामतो' रिति (हे० ८.२.१५९) वतः स्थाने इल्लः । कला तन्मात्रा । द्विकलो द्विभेदः कगणः II; S; त्रिकलस्त्रिभेदश्चगणः IS; SI; III; चतुष्कलः पञ्चभेदष्टगणः SS; IIS; ISI; SII; IIII; पञ्चकलोष्टभेदस्तगणः ISS; SIS; IIIS; SSI; IISI; ISII; SIII; IIIII; षट्कलस्त्रयोदशभेदः पगणः SSS; IISS; ISIS; SIIS; IIIIS; ISSI; SISI; IIISI; SSII; IISII; ISIII; SIIII; IIIIII ॥ २ ॥

वर्णगणानाह—

वनच्छंदे उण हुंति सव्वसुहमज्झअंतगुरुलहुणो ।
कमसो मना भया तह जरा सता 'नाम अट्ठ तिगे ॥ ३ ॥

[वर्णच्छन्दसि पुनर्भवन्ति सर्वमुखमध्यान्तगुरुलघवः ।
क्रमशो मनौ भयौ तथा जरौ सतौ नामाष्ट त्रिकाः ॥ ३ ॥]

वर्णच्छन्दसि पुनर्भवन्ति गणाः । किंसंज्ञाः । मनौ भयौ जरौ सतौ नाम । किंकिंरूपौ । सर्वमुखमध्यान्तगुरुलघवः क्रमसो यथाक्रमं कोर्थः । सर्वगुरुलघू मनौ । मुखगुरुलघू भयौ । मध्यगुरुलघू जरौ । अन्तगुरुलघू सतौ । लाघवेन लक्षणं निर्वक्तुं द्वौद्वावुक्तौ 'मयरसभजतन' इति मूलक्रमश्च लङ्घितः । सर्वेपि ते कतीत्याह । अष्ट । चतुर्गुर्वादीनामपि मा भून्मादिसंज्ञा इति नियमार्थमाह—तिगत्ति । त्रिकास्त्रयः प्रमाणमेषामिति त्रिकाः । प्राकृतत्वात् यस्थाने ग उक्तः । मना इत्यादिषु द्विवचनस्य बहुवचनं जस् । तहत्ति च्छन्दःपूरणे । सर्वेषां न्यासः SSS मः । III नः । SII भः । ISS यः । ISI जः । SIS रः । IIS सः । SSI तः । उभयच्छन्दस्तु मात्रावर्णच्छन्दःसंकर इति न तत्र पृथग्गणा इति ॥ ३ ॥

गुरुलघ्वत्राह—

दीहं सबिंदु वंजणविसग्गसंजोगपरमिह दुमत्तं ।
वंकं गुरु इयरं लहु वा पायंते इमंपि गुरु ॥ ४ ॥

[दीर्घं सबिन्दु व्यञ्जनविसर्गसंयोगपरमिह द्विमात्रम् ।
वक्रं गुर्वितरल्लघु वा पादान्त इदमपि गुरु ॥ ४ ॥]

दीर्घं आईऊॠएऐओऔरूपम् । सबिन्दु सानुस्वारम् । व्यञ्जनविसर्गसंयोगाः परे यस्मात्तत् व्यञ्जनपरं विसर्गपरं संयोगपरमक्षरमिह च्छन्दसि गुरुसंज्ञं ज्ञेयम् । विसर्गपदात् जिह्वामूलीयोपध्मानीयावपि । तदादेशत्वात्तयोः । तच्च गुरु द्विमात्रं प्रस्तारे तु वक्रं S उकाराकृति स्थाप्यम् । इतरद्गुरोर्विपरीतं ह्रस्वमबिन्दुकमव्यञ्जनविसर्गसंयोगपरं मात्रिकं प्रस्तारे ऋजु I लघुसंज्ञम् । अत्रापवादमाह वा—पादान्ते वर्तमानमिदमपि लघ्वपि गुरु ज्ञेयम् । वेति व्यवस्थितविभाषा । तेन समानिकादौ पादान्ते यो लघुर्विहितः स न गुरुः । वंशस्थकादौ च पादान्ते लघोर्न गुरुत्वं यदाह—

वंशस्थकादिचरणान्तनिवेशितस्य
गत्वं लघोर्नहि तथा श्रुतिशर्मदायि ।

श्रोतुर्वसन्ततिलकादिपदान्तवर्ति-
ल्हे गत्वमत्र विहितं विबुधैर्यथा तत् ॥ २ ॥ ॥ ४ ॥

दीर्घसबिन्दुसंयोगपराणां सार्धगीत्या गुरुत्वापवादं शेषार्धेन तु पादलक्ष्म संज्ञाश्चाह—

एओइंहिं पयए उंहुंहिंहं लहू अवब्भंसे ।
वा पयअंते वंजणगयएओ उण पयस्स मज्झेवि ॥ ५ ॥
इल्लुण्हपमुहवण्णाण पुव्विला नो गुरू जहादिट्ठं ।
तुरियंसो अविसेसे पाओ; चंदाइसन्नमेगाई ॥ ६ ॥

[एओइंहिं प्राकृते; उंहुंहिंहं लघवोऽपभ्रंशे ।
वा पदान्ते, व्यञ्जनगत 'एओ' पुनः पदस्य मध्येपि ॥ ५ ॥
इल्ल-ण्ह-प्रमुखवर्णानां पूर्वस्था न गुरवो यथादृष्टम् ।
तुरीयांशोऽविशेषे पादश्चन्द्रादिसंज्ञमेकादि ॥ ६ ॥]

आद्यगीतौ 'वा पयअंते' 'लहु' त्ति सर्वत्र योज्यम् । तेन एओइंहिं इत्येते पाययशब्दस्य 'वाव्ययोत्खातादावदात' (हे० ८.१.६७) इति ह्रस्वत्वे पयए प्राकृतभाषायां पदान्ते वर्तमाना लघवो वा स्युर्यथा—

तक्कालं णिक्किव तीइ तुज्झ विरहाउ जाइं जायाइं ।
तीरंति ताइं न दुहाइं दियहकोडीहिं वि कहेउं ॥ ३ ॥

[तत्कालं निष्कृप तस्यास्तव विरहाद्यानि जातानि ।
तीर्यन्ते तानि न दुःखानि दिवसकोटिभिरपि कथयितुम् ॥ ३ ॥]

उंहुंहिंहं इत्येते चापभ्रंशभाषायां पदान्ते लघवो वा स्युर्यथा—

उग्गमु तहिं मरुमग्गडह । तसहुं पसंसउं ताहं ॥
पहियहं हियडा उत्तरहं । जम्मुवि जाहं न च्छाहं ॥ ४ ॥

. . . . .

व्यञ्जनेषु कादिषु गतौ स्थितौ न तु केवलौ 'एओ' इत्येतौ पुनरपभ्रंशे पदान्ते पदमध्येपि लघू वा स्यातां यथा—

कत्थवि भुल्लइ सुरु(र)गुरुवि । कहीं गुआल्लुवि होइ पगिट्ठउ ॥
एकंतिण कुइ सव्वगुणु । अहवा निग्गुणु लोइ न दिट्ठउ ॥ ५ ॥

[कुत्रापि स्खलति सुरगुरुरपि । कदा गोपालोपि भवति प्रकृष्टः ॥
एकान्तेन कोपि सर्वगुणः । अथवा निर्गुणो लोके न दृष्टः ॥ ५ ॥]

तथार्थात्प्राकृते 'इल्ल-ण्ह' इत्येतेषां वर्णानां पूर्वस्मिन्भवा 'डिल्लडुल्लौ भव' (हे० ८.२.१६३) इति इल्ले पुव्विल्ला पूर्वस्था लघवो गुरवो न स्युर्यथा—

परिल्हसियपंकतण्हादाहदुहा वीयराय सहसत्ति ।
जायन्ह दंसणे तुह नाह न्हायव्व अमयद्दहे ॥ ६ ॥

[परिह्वसितपङ्कतृष्णादाहदुःखाः वीतराग सहसेति ।
जाता वयं दर्शने युष्माकं नाथ स्नाता इवामृतद्रहे ॥ ६ ॥]

प्रमुखशब्दात्संस्कृते ह्वादिसंग्रहो 'जहादिह्र'मिति पदं चानुयोज्यम् । तेन यथादृष्टं लक्ष्यानुरोधात् संस्कृते ह्वादिपूर्वगा न गुरवो यथा—

स्पृष्टं त्वयेत्यपह्रियः खलु कीर्तयन्ति ॥ ७ ॥

तथा—

तव ह्रियापह्रियो मम ह्रीरभूच्छशिग्रहेपि द्रुतं न धृता ततः ।
बहलभ्रामरमेचकतामसं मम प्रिये क्व समेष्यति तत्पुनः ॥ ८ ॥
धनं प्रदानेन श्रुतेन विद्याम् ॥ ९ ॥
लीलासिताब्जमुत दर्पणमातपत्रं किं दन्तपत्रमथ किं शुकमौलिरत्नम् ।
किं चामरं तिलकबिन्दुरथेन्दुबिम्बमेतद्दिवो निह्नुतदीप्ति मुदे न कस्य ॥ १० ॥

इति । तुर्यश्चतुर्थो भागश्छन्दसः पादाख्यः । किं सर्वत्र । नेत्याह । अविशेषे सामान्याभिधाने । द्विपदीपञ्चपद्यादिषु तु द्वितीयाद्यंशोपि पादः । अनेन आशास्त्रसमाप्तेः पादाधिकारः सूचितः । एवं छन्दोधिकारोपि । तथा लोकाचन्द्रादिसंज्ञमेकादि ज्ञेयम् । तथा ह्येकश्चन्द्रादिः, द्वौ नेत्रादी, त्रयोऽग्न्याद्याश्चत्वारो वेदाद्याः पञ्च भूताद्याः षड् रसाद्याः सप्ताश्वाद्या अष्ट वस्वाद्या नव ग्रहाद्या दश दिगाद्या एकादश रुद्राद्या द्वादश सूर्याद्यास्त्रयोदश विश्वाद्याश्चतुर्दश मन्वाद्याः पञ्चदश तिथ्याद्याः षोडश नृपाद्याः एवं शब्दा अपि ॥ ५ ॥ ६ ॥

यतिं युग्मेनाह—

सुइसुहविरई अ जई सा पायंतंमि होइ सव्वत्त ।
नियमेण सिलोयद्धे तिपमुहछिन्नप्पयंते य ॥ ७ ॥
पयमज्झेवि हु पुव्वापरभाया एगवन्नया जइ नो ।
नवर इमा कायव्वा पयमज्झजई न पायंते ॥ ८ ॥

[श्रुतिसुखविरतिश्च यतिः सा पादान्ते भवति सर्वत्र ।
नियमेन श्लोकार्धे त्रिप्रमुखच्छिन्नपदान्ते च ॥ ७ ॥
पदमध्येपि खलु पूर्वापरभागौ एकवर्णकौ यदि न ।
केवलमियं कर्तव्या पदमध्ययतिर्न पादान्ते ॥ ८ ॥]

श्रु[ति]सुखहेतुत्वात्सुखा शर्मकृत् । सा च सा विरतिश्च विश्रान्तिः श्रुतिसुखाविरतिर्यतिसंज्ञा ज्ञेया । सा केत्याह । पादान्ते भवति । कीदृशे । सर्वत्र लुप्तविभक्तिके चालुप्तविभक्तिके च । यथा—

नमः कलिमलस्तोमग्रसब्रह्मचारिणे ॥ ११ ॥
परदोषपुरीषाणि विचिन्वन्तः पदे पदे ।
भ्रमन्त्युच्चैर्भषन्तश्च पिशुनाः शुनका इव ॥ १२ ॥

न त्वेवं यथा—

कुलीनाः सरसाः सौरम्यदन्तुरितदिङ्मुखाः ।
नानन्दयन्ति कं चन्दनद्रुमा इव सज्जनाः ॥ १३ ॥

सेति सर्वत्रानुवृत्तं तेन सा नियमेन विशेषेण पादद्वयान्ते स्यात् । अत्र च संधिकार्याभावः स्पष्टविभक्तित्वं च नियमो यथा—

नोत्साहं कुर्वते छेकाः प्रशंसाभिरतद्विदाम् ।
अन्धैः स्तुतेषु चित्रेषु प्रकर्षः को हि शिल्पिनः ॥१४॥

अत्रान्धैरित्यस्य पूर्वमकारेण संधिर्न कार्यः । स्पष्टविभक्तित्वं चात्रैव । न त्वेवं यथा—

अमन्दवेदनोत्पादिरागादिगदमण्डली-
मूलोच्छेदमहावैद्यमाद्यं जिनमुपास्महे ॥१५॥

न केवलं पादान्तश्लोकार्धयोस्त्रिप्रमुखच्छिन्नपदान्ते च । त्रयः प्रमुखाः एषां चतुरादीनां तैश्छिन्नस्य विभक्तस्य पदस्य विभक्त्यन्तस्य चान्ते सा स्यात् । इहापि लुप्तालुप्तविभक्तिके इति ज्ञेयम् । यथा—

उत्तुङ्गस्तनकलशद्वयानताङ्गी । लोलाक्षी विपुलनितम्बशालिनी च ॥ १६ ॥

त्रयाणां मध्ये न क्वापि छन्दसि विरतिरिति त्रिप्रमुखेत्युक्तम् । न च पदान्त एव किंतु 'पयमज्झेवि हु' त्ति पदमध्येपि क्वचित् त्र्यादौ सा स्यात् । 'हु'रव्ययं निश्चयपरम् । पदस्य खण्ड्यमानस्य पूर्वोऽपरश्च भागश्चेदनेकाक्षरस्तदेवायं यतिनिश्चयो यथा—

रथा रम्या ऐरावणविजयिनी वारणपदा ॥ १७ ॥
कूजत्कोयष्टिकोलाहलमुखरभुवः प्रान्तकान्तारदेशाः ॥ १८ ॥

न त्वेवं यथा—

एतासां राजति सुमनसां दाम कण्ठावलम्बि ॥ १९ ॥

पदमध्ययतिमपवदति । नवरं केवलार्थेत्यव्ययम् । पदमध्ययतिः पदान्ते नैव । नियमान्न कार्या । यथा—

प्रणमत भवबन्धक्लेशनाशाय नारा-
यणचरणसरोजद्वन्द्वमानन्दहेतुम् ॥ २० ॥

एतदर्थसंवादिश्लोकौ यथा—

यतिः सर्वत्र पादान्ते श्लोकार्धे तु विशेषतः ।
त्र्यादिच्छिन्नपदान्ते च लुप्तालुप्तविभक्तिके ॥ २१ ॥
क्वचित्तु पदमध्येपि गकारादौ यतिर्भवेत् ।
यतिपूर्वापरौ भागौ न स्यातामेकवर्णकौ ॥ २२ ॥

इदं च श्रुतिसुखविरतिश्चेति चकाराज्ज्ञेयम्—

* पूर्वान्तवत्स्वरः संधौ क्वचिदेव परादिवत् । २३ (पू०) ।

योयं पूर्वापरयोरेकादेशः स्वरः संधौ क्रियते स क्वचित्पूर्ववत्स्यात् । क्वचित्परादिवत्स्यात् । उभयादेशत्वात् । यथा पित्रोः पुत्रः पितुश्च मातुश्च भवति । तत्र पूर्वान्तवद्भावो यथा—

स्यादस्थानोपगतयमुनासंगमेनाभिरामा ॥ २४ ॥

परादिद्भावो यथा—

स्कन्धे विन्ध्याद्रिबुद्ध्या निकषति महिषस्याहितोसूनकार्षीत् ॥ २५ ॥

अत्र हि स्वरस्य परादिवद्भावे व्यञ्जनमपि तद्भक्तत्वात्तद्वत् ।

* द्रष्टव्यो यतिचिन्तायां याद्यादेशः परादिवत् ॥ २३ (उ०) ॥

यवाद्यादेशः परादिवद्दृष्टो यथा—

तमोलीढानि भुवनान्यव्याद्भव्याय भास्करः ।
उन्मादिवादिकुमुदेष्वास्यमुद्रां ददज्जिनः ॥ २६ ॥

* नित्यं प्राक्पदसंबद्धाश्चादयः प्राक्पदान्तवत् ॥ २७ (पू०) ॥

चादिभ्यः प्राग् यतिर्न कार्या यथा—

स्वादु स्वच्छं च सलिलमिदं प्रीतये कस्य न स्यात् ॥ २८ ॥

* परेण नित्यसंबद्धाः प्रादयश्च परादिवत् ॥ २७ (उ०) ॥

प्रादिभ्यः परा यतिर्न कार्या । यथा—

दुःखं मे प्रक्षिपति हृदये दुःसहस्त्वद्वियोगः ॥ २९ ॥

किं चानिर्दिष्टयतिकेपि छन्दसि यतिः श्रुतिसुखैव कार्या । न त्वेवं यथा—

दोषनिचयधाम्नो मुखमनोहरस्य परिणामविषमस्य ।
तस्य शशिमुखि-विषयसुखरसस्य पततु कुलिशं शीर्षे ॥ ३० ॥

केचित्तूक्तादिषु यतिनियमं न मन्यन्ते । यत्स्वयंभूः—

जयदेवपिंगला सक्कयंमि दुच्चिय जइं समिच्छन्ति ।
मंडव्वभरहकासवसेयवपमुहा न इच्छन्ति ॥ ३१ ॥

[जयदेवपिङ्गलौ संस्कृते द्वावेव यतिं समिच्छन्ति ।
माण्डव्यभरतकाश्यपसैतवप्रमुखा नेच्छन्ति ॥ ३१ ॥]

अस्यास्त्वर्थो यथा—उक्ताद्यं संस्कृतच्छन्दो रिपुच्छन्दाद्यं प्राकृतच्छन्द उत्साहाद्यमपभ्रंशं च्छन्दः उक्तम् । प्रायोमीषां तत्तद्भाषासु निवन्धात् । तत्र प्राकृतापभ्रंशच्छन्दसोः सर्वसंमतैव यतिः । संस्कृतच्छन्दसि तु जयदेवपिङ्गलावेवेच्छतो यतिं माण्डव्यभरतकाश्यपसैतवादयस्तु नेच्छन्ति । ततो यद्भग्नयति संस्कृतच्छन्दो दृश्यते तन्मतेन तत्प्रमाणमिह तु शास्त्रे न संस्कृतादिपद्धत्या छन्दःसंदर्भः । किंतु लाघवार्थं विशृङ्खल इति ॥ ७ ॥ ८ ॥

इति श्रीकविदर्पणच्छन्दोवृत्तौ प्रथमोद्देशः ।

द्वितीयोद्देशः ।

मात्राच्छन्दोऽधुना प्राप्तं छन्दोजातिभिः संगृह्णन्नाह—

एकारसजाईओ मत्ताच्छंदे हुवंति एयाओ ।
विचउसरछमुणिवसुनवदशहररविसोलसपइत्ति ॥ १ ॥

[एकादशजातयो मात्राच्छन्दसि भवन्त्येताः ।
द्विचतुःशरषण्मुनिवसुनवदशहररविषोडशपद्य इति ॥ १ ॥]

एकादश जातयो मात्राच्छन्दसि भवन्त्येताः इत्यनन्तरोक्ताः द्विचतुःशरषण्मुनिवसुनवदशहररविषोडशपद्याख्याः । पदीपदं प्रत्येकं ज्ञेयम् । द्विपदी चतुष्पदी पञ्चपदी षट्पदी सप्तपदी अष्टपदी नवपदी दशपदी एकादशपदी द्वादशपदी षोडशपदीत्यर्थः । इति विविक्तार्थो मात्राच्छन्दःसंग्रहार्थः । जातीनामित्थं विविक्ते(?)यं कल्पनेत्यर्थः । नत्वेवं कविद्धं फो(?)रस्ति । नवेदमशास्त्रीयम् । पञ्चपदीषट्पद्यष्टपदीनां शास्त्रे व्यक्तोक्तत्वात् । सप्तपदीनवपदीदशपद्येकादशपदीद्वादशपदीनां द्विभङ्गीत्रिभङ्गीत्वात् । षोडशपद्याः कडवकत्वात् । तथा प्रायः सानुप्रासा एता इति ॥ १ ॥

तासु द्विपदीं युग्मेनाह—

कदुगं टो कदुगलहू कदुगं टो कदुगदुलहुणो दोसु ।
पाएसु कुंकुमो; तह कप्पूरो एगलघुवुड्ढो ॥ २ ॥
पन्नरसकलाहिं जई, एए उल्लालयन्ति वंदीण ।
तं मुत्तियदामं जत्थ अट्ठटा; वारसट्ठ जई ॥ ३ ॥

[कद्विकं टः कद्विकं लघुः कद्विकं टः कद्विकं द्वौ लघू द्वयोः ।
पादयोः कुङ्कुमः; तथा कर्पूर एकलघुवृद्धः ॥ २ ॥
पञ्चदशकलाभिर्यतिरेतावुल्लालकाविति वन्दीनाम् ।
तन्मौक्तिकदाम यत्राष्ट टा द्वादशोष्टमश्च यतिः ॥ ३ ॥]

द्वौ द्विमात्रावेकश्चतुर्मात्रो द्वौ द्विमात्रावेको लघुर्द्वौ द्विमात्रावेकश्चतुर्मात्रो द्वौ द्विमात्रौ द्वौ लघू द्वयोः पादयोः कुङ्कुमो द्विपदी । 'ट' इति सिद्धे 'क'द्विकनिर्देशो जगणनिरासार्थः । तहत्ति । तथा कुङ्कुमवदेव कर्पूरो द्विपदी । किंत्वेकलघुवृद्धः अन्ते लघुनाधिक इत्यर्थः । पञ्चदशकलाभिरनयोः प्रत्येकं पादद्वये यतिरेतावुल्लालकाविति वन्दीनां भाषासु प्रसिद्धावित्यर्थाज्ज्ञेयम् । कर्पूरकश्च कैश्चिल्लघ्वष्टकादारभ्य द्विद्विलघुवृद्ध्या पञ्चविंशतिधा प्रोक्तो यथा—

वाहो बोहो वग्गो बंधू बाणो गओ वरो वेसो ।
वेणू वणो वरिट्ठो विवुहो वलिओ वलो विहओ ॥ १ ॥
कामो बुहो विसालो विंदो विहुरो विहू वसू विरहो ।
विल्ओ तहा य विसओ उल्लाला पंचविंसत्ति ॥ २ ॥

अट्ठलहुविरइयाओ पढमा उल्लालयंमि छंदंमि ।
लहुएहिं दोहिं दोहिं हुंति इमे वड्ढमाणेहिं ॥ ३ ॥
[अष्टलघुविरचितात्प्रथमादुल्लालके छन्दसि ।
लघुभ्यां द्वाभ्यां द्वाभ्यां भवन्तीमे वर्द्धमानाभ्याम् ॥ ३ ॥]

मौक्तिकदाम तु गतार्थम् । अनुप्रासः पादद्वयस्यार्धदेवेति नोक्तः ॥

उदा०—सुरकुंभिकुंभसिंदूरभरु हरिदिसिकुंकुममंडणु ।
पसइच्छि पिच्छि जोइक्खु जिम्व बालायवु तमखंडणु ॥ ३·१ ॥ कुंकुमो ।
[सुरकुम्भिकुम्भसिन्दूरभरो हरिदिक्कुङ्कुममण्डनम् ।
प्रसृताक्षि प्रेक्षस्व ज्योतिष्क इव बालातपस्तमःखण्डनः ॥ ३·१ ॥]

उदा०—आयंवलोललोयणजुयल उल्लालय जीवियमयण ।
कप्पूरधवल सोहइ सलिलकेलिकालि कामिणिवयण ॥ ३·२ ॥ कप्पूरो ।
[आताम्रलोललोचनयुगलं आर्द्रालकं जीवितमदनम् ।
कर्पूरधवलं शोभते सलिलकेलिकाले कामिनीवदनम् ॥ ३·२ ॥]

उल्लालयत्ति 'उदोद्वार्द्रे' (हे० ८·१·८२) इत्याद्राद्रेरुति उल्लम् । अलकं प्रतीतम् ।

उदा०—संकलवंधसहोयर सोहिर मुत्तियदामनिवेसमणोहर ।
वम्महनिवपायडनिहिकलस कवणु न हु मोहइ तरुणिपयोहर ॥३·३॥ मुत्तियदामं ।
[शृङ्खलाबन्धसहोदरः शोभमानः मौक्तिकदामनिवेशमनोहरः ।
मन्मथनृपप्रकटनिधिकलशः कं न खलु मोहयति तरुणीपयोधरः ॥ ३·३ ॥]

स्पष्टम् । एवं चतुःषष्टिभेदास्ते तु विस्तरभयान्नोक्ताः ॥ ३ ॥ द्विपदीप्रकरणम् ।

अथ चतुष्पदीं कुलकेनाह—

मुनिटा गुरु तत्थ न जो विसमे छट्ठे उ मज्झका पढमे ।
बीए उ दलंमि लहू छट्ठे सेसं समं गाथा ॥ ४ ॥
[मुनिटा गुरुः; तत्र न जो विषमे; षष्ठे मध्यकौ; प्रथमे ।
द्वितीये तु दले लघुः षष्ठे; शेषं समं गाथा ॥४॥]

सप्त चतुःकला गुरुश्च प्रथमे दले अर्धे । अत्रापवादः । तत्थत्ति । तत्र तेषु सप्तटेषु विषमे स्थाने प्रथमे तृतीये पञ्चमे सप्तमे न जुत्ति न जगणः । शेषाश्चत्वारः स्युः । षष्ठे पुनर्मज्झकात्ति मध्ये कगणो गुरुर्लघुद्वयं च ययोस्तौ मध्यकौ मध्यगुरुः सर्वलघुः (ISI; IIII) । शूरपरिभाषेयं पूज्यप्रयुक्ता सर्वेत्यर्थाज्ज्ञेया । द्वितीये तु दले षष्ठो लघुरेकः । शेषं समं पूर्वार्धवत् यस्यां सा गाथा स्यात् । दलग्रहणादस्यां न पादव्यवस्था । तेन 'द्वीपादन्यस्मादपि' इत्यादौ गणत्रयान्ते लघोर्न गुरुत्वम् । केचिदिहापि पादमुद्रामाद्रियन्ते यत्त्रिलोचनदासः—'वृत्तानामार्यादीनां च चतुर्थो भागः पाद इह गृह्यते' इति । संस्कृते तु गाथैवार्याख्या यथा—

लावण्यसलिलसंकुलघनकुचमण्डलकमण्डलुविलासम् ।
सुतनोर्मदनमहामुनितपोवनं यौवनं जयति ॥ ४ ॥ ॥ ४ ॥

दुइया छट्ठे पढमाउ सत्तमे लाउ कुणह उवलिदले।
नलहुंमि पंचमे पढमयाउ इह तलदले विरइं ॥ ५ ॥

[द्वितीयात् षष्ठे प्रथमात्सप्तमे लात्कुरुत उपरिदले।
नलघौ पञ्चमे प्रथमादिह तलदले विरतिम् ॥ ५ ॥]

'इह'त्ति गाथाच्छन्दसि उपरिदले पूर्वार्धे षष्ठे गणे 'नलहुंमि' त्ति नगणश्च लघुश्च नलघुस्तस्मिन्नलघौ चतुर्लघौ सति द्वितीयात् 'लाउ' लघोरारम्य विरतिं कुरुत। षष्ठनलघोराद्यलघौ यतिरित्यर्थः। 'लाउ'त्ति 'नलहुंमि' त्ति च सर्वत्र योज्यम्। तत्र सप्तमे नलघौ प्रथमाल्लघोरारम्य कुरुत। षष्ठगणान्ते यतिरित्यर्थः। तथा तलदले द्वितीयार्धे पञ्चमे नलघौ सति प्रथमकाल्लघोरारम्य विरतिं कुरुत। चतुर्थगणान्ते यतिरित्यर्थः। मात्राच्छन्दस्यपि लाघवार्थं 'ज' 'ल'गणप्रयोगः। इयं प्राचीनगाथा लाघवार्थं लक्ष्यलक्षणयुक्ता कृता ॥ ५ ॥

गाहागणभेयपरुप्परगुणणे अट्ठकोडि अह लक्खो।
एकूणवीस; वीस य सहस्स से भेयपरिसंखा ॥ ६ ॥

[गाथागणभेदपरस्परगुणने अष्टौ कोट्योऽथ लक्षाः।
एकोनविंशतिः, विंशतिश्च सहस्राणि अस्या भेदपरिसंख्या ॥ ६ ॥]

गाथायां दलद्वये गणभेदानां टगणविकल्पानां परस्परगुणने अन्योन्यघाते अष्टौ कोट्य एकोनविंशतिर्लक्षा विंशतिश्च सहस्राणि 'से' अस्या गाथायाः प्रस्तारभेदपरिसंख्या स्यात्। 'वेदं तदेतदो ङसाम्भ्यां सेसिमौ' (हे०८.३.८१) इति इदमः से आदेशः। कोडी लक्खुत्ति लुप्तविभक्तिके पदे तु 'अंतोऽथादिषु शब्देषु न पूर्वगः' इति सर्वत्र नेयमित्यक्षरार्थो भावार्थस्तु पूर्वार्धे प्रथमे टगणे भेदाश्चत्वारो यथा SS; IIS; SII; IIII; द्वितीये पञ्च SS; IIS; SII; ISI; IIII; तृतीये चत्वारः SS; IIS; SII; IIII; चतुर्थे पञ्च SS; IIS; SII; ISI; IIII; पञ्चमे चत्वारः SS; IIS; SII; IIII; षष्ठे द्वौ ISI; IIII; सप्तमे चत्वारः SS; IIS; SII; IIII; अष्टमे गुरुरेकः। एतेषामन्योन्यघाते द्वादश सहस्राणि अष्टौ शतानि। एवं तलार्धेपि। नवरं षष्ठे लघुन्येको विकल्पोन्योन्यघाते षट्सहस्राणि चत्वारि शतानि। दलद्वयताडने यथोक्तसंख्येति। अतिप्रसिद्धत्वाद्गाथायाः प्रस्तारसंख्योक्ता। शेषाणामप्युक्तवक्ष्यमाणानामनया दिशा ज्ञेया ॥ ६ ॥

दलदुगमुहे तिगणजइ गाहा पत्था; तयन्नहा विउला।
चवला गुरुपरिक्खित्तेहिं दुइयतुरिएहिं जगणेहिं ॥ ७ ॥

[दलद्विकमुखे त्रिगणयतिर्गाथा पथ्या; तदन्यथा विपुला।
चपला गुरुपरिक्षिप्तैः द्वितीयतुरीयैर्जगणैः ॥ ७ ॥]

दलद्विके मुखे आदौ त्रिषु गणेषु यतिर्यस्याः सा गाथैव पथ्याख्या। 'तयन्नह'त्ति तस्याः पथ्याया अन्यथा गणत्रयमुल्लङ्घ्य यतिर्यस्याः [सा] विपुलाख्या। उभयोर्गुरुणा परिक्षिप्ताभ्यां वेष्टिताभ्यां द्वितीयचतुर्थाभ्यां जगणाभ्यां विशिष्टा विपुलाख्या ॥ ७ ॥

विउला चवला य तिहा सव्वमुहनियंवभेयओ नेया।
अन्नेवि बहू भेया केहिंवि गाहाइ भन्नन्ति ॥ ८ ॥

[विपुला चपला च त्रिधा सर्वमुखनितम्बभेदतो ज्ञेया ।
अन्येऽपि बहवो भेदाः कैश्चिदपि गाथाया भण्यन्ते ॥ ८ ॥]

तासु तिसृषु पथ्यादिषु विपुलाचपले त्रिधा ज्ञेया (ये)। सर्वमुखनितम्बभेदात्। सर्वविपुला मुखविपुला नितम्बविपुला। सर्वचपला मुखचपला नितम्बचपलेत्यर्थः। द्वयोरर्धयोर्विपुला सर्वविपुला। पूर्वार्धे विपुला मुखविपुला। परार्धे विपुला नितम्बविपुला। एवं चपलापि। पथ्यात्रिविपुलायोगे चेदं चपलात्रयं द्वादशधा। तथाहि। पथ्यासर्वचपला १ सर्वविपुलासर्वचपला २ मुखविपुलासर्वचपला ३ नितम्बविपुलासर्वचपला ४ पथ्यामुखचपला ५ सर्वविपुलामुखचपला ६ मुखविपुलामुखचपला ७ नितम्बविपुलामुखचपला ८ पथ्यानितम्बचपला ९ सर्वविपुलानितम्बचपला १० मुखविपुलानितम्बचपला ११ नितम्बविपुलानितम्बचपला १२ एवं पथ्याभेदेनैकेन विपुलाभेदैस्त्रिभिश्चपलाभेदैर्द्वादशभिः षोडश भेदाः। तथान्येऽपि बहवो भेदाः कमलाब्राह्मण्याद्या गाढाद्याश्च कैश्चिदाचार्यैर्गाथाया भण्यन्ते तद्यथा—

कमला ललिया लीला जुण्हा रंभा य मागही लच्छी ।
विज्जूमाला हंसी ससिलेहा जन्हवी सुद्धी ॥ ५ ॥

काली कुमरी मेहा सिद्धी रिद्धी य कुमुइणी धरणी ।
जक्खी वीणा वाणी गंधव्वी मंजरी गोरी ॥ ६ ॥

कमला तिहि लहुएहिं ललिया पंचेहि एवमाईओ ।
बिहिं बिहिं वड्ढंतेहिं कमेण सेसाउ जायंति ॥ ७ ॥

[कमला त्रिभिर्लघुभिर्ललिता पञ्चभिरेवमाद्यः ।
द्वाभ्यां द्वाभ्यां वर्धमानाभ्यां क्रमेण शेषा जायन्ते ॥ ७ ॥]

तथा—

सव्वगुरू बंभणिया पढमद्धगुरूहिं खत्तिणी होई ।
वइसी पच्छद्धगुरूहिं सुद्दिया सव्वलहुएहिं ॥ ८ ॥

[सर्वगुरुर्ब्राह्मणी प्रथमार्धगुरुभिः क्षत्रिया भवति ।
वैश्या पश्चार्धगुरुभिः शूद्री सर्वलघुभिः ॥ ८ ॥]

तथा—

गाढा अगाढगाढा दरगाढा सरलगाढिया तह य ।
कज-सज-भज-फज-मइया गाहाओ हुंति जहसंखं ॥ ९ ॥

[गाढा अगाढगाढा दरगाढा सरलगाढा तथा च ।
कज-सज-भज-फज-मय्यो गाथा भवन्ति यथासंख्यम् ॥ ९ ॥

आसामर्थः। त्रिलघुर्गाथा कमला। तत एकैकं गुरुभेदेन द्विद्विलघुवृद्ध्या शेषाः पञ्चविंशतिः सर्वाश्च षड्विंशतिरिति। ब्राह्मण्याद्याः प्रतीतार्थाः। क्रमात् कजमयी गाढा। सजमयी अगाढगाढा। भजमयी दरगाढा। फजमयी सरलगाढा। तन्मतेन कः सर्वगुरुः टः। सः अन्त्यगुरुः टः। भः आदिगुरुः टः। फः सर्वलघुः टः। जस्तु मध्यगुरुः टः सर्वत्र योज्यः ॥ ८ ॥

उदा०—कलमलयदाहमुच्छा विंछुयडंकुव्व देइ पढमंपि ।
पच्छावि जण हणंतो अच्छइ सुचिरंपि पिअविरहो ॥ ८.१ ॥ पच्छा ।

[चित्तक्षोभदाहमूर्च्छा वृश्चिकदंश इव ददाति प्रथममपि ।
पश्चादपि जनं घ्नन् भवति सुचिरमपि प्रियविरहः ॥ ८.१ ॥]

'कलमलय'त्ति चित्तक्षोभम् । 'विंच्छुय'त्ति वृश्चिके 'श्चेर्ञ्चुर्वा' इति (हे० ८.२.१६) इति ञ्चुरादेशः ॥ ८.१ ॥

उदा०—गुज्जरविलयाण सहावविमलविउलाणणाण सकलंको ।
वंको य कुणइ भवणंमि कुंभदासत्तणं चंदो ॥ ८.२ ॥ विउला ।

[गुर्जरवनितानां स्वभावविमलविपुलाननानां सकलङ्कः ।
वक्रश्च करोति भवने कुम्भदासत्वं चन्द्रः ॥ ८.२ ॥

'वनितायाः विलया' (हे० ८.२.१२८) इति विलयादेशः । संस्कृतो वायं शब्द इति केचित् ॥८.२॥

उदा०—कट्टुरवअसंखहयधंखपमुहविउलाउलंमि मरुदेसे ।
हो कीस हंस मानसनिवासदुल्ललिय पत्तोसि ॥ ८.३ ॥ मुहविउला ।

[कटुरवासंख्यहतध्वाङ्क्षप्रमुखविकुलाकुले मरुदेशे ।
हो कस्माद्धंस मानसनिवासदुर्ललित प्राप्तोसि ॥ ८.३ ॥

'विउलाउलंमि'त्ति वीनां पक्षिणां कुलैराकुले ॥ ८.३ ॥

उदा०—गिरिमालियव्व बाला वरोरुपाया नियंबविउला य ।
उत्तुंगपयोहरपिहियपिहुलवच्छा य हरइ मणं ॥ ८.४ ॥ नियंबविउला ।

[गिरिमालिकेव बाला वरोरुपादा नितम्बविपुला च ।
उत्तुङ्गपयोधरपिहितपृथुलवक्षाः(वृक्षा] च हरति मनः ॥ ८.४ ॥

एकत्र वरमुरुपादं पक्षे वरा उरवो विपुलाः पादाः प्रान्ताचला यस्याः । एकत्र पयोधराभ्यां पिहितं पृथुलं 'वच्छ'त्ति वक्षः उरः । पक्षे पयोधरैः पिहिताः 'वच्छ'त्ति 'छो अक्ष्यादौ' (हे० ८.२.१७) इति वृक्षाः यस्याः ॥ ८.४ ॥

उदा०—न छमच्छमन्ति जेसिं मणाइं लीलाहिं लोलनयणाण ।
तेसिं मुणीण पाए नमामि निच्चं अचवलाण ॥ ८.५ ॥ चवला ।

[न व्याकुलीभवन्ति येषां मनांसि लीलाभिर्लोलनयनानाम् ।
तेषां मुनीनां पादान्नमामि नित्यमचपलानाम् ॥ ८.५ ॥]

स्पष्टा ॥ ८.५ ॥

उदा०—अम्मो महाणुभावेहिं मत्तपंकयमुही भमुहचवला ।
जेहिं सयंचिय छड्डिय छलिया लच्छी नमो तेसिं ॥ ८.६ ॥ मुहचवला ।

[अम्मो महानुभावैः मत्तपङ्कजमुखी भ्रूचपला ।
यैः स्वयमेव त्यक्त्वा छलिता लक्ष्मीर्नमस्तेभ्यः ॥ ८.६ ॥]

'अम्मो हर्षे' (हे० ८.२.२०८)। 'भमुह'त्ति आर्षत्वात्। प्राकृतलक्षणे तु 'भ्रुवो मया डमया' इति (हे० ८.२.१६७) मया भुमयेत्येव स्यात्। 'दीर्घह्रस्वौ मिथो वृत्तौ' (हे० ८.१.४) इति भमुहाशब्दस्य ह्रस्वत्वम्॥ ८.६॥

उदा०—जाण सइत्तं कत्थइ न दिट्ठपायं नियंवचवलाण।
नारीण ताण कज्जंमि चित्त उत्तम्मसि किमेवं॥ ८.७॥ ॥ नियंवचवला॥

[यासां सतीत्वं कुत्रापि न दृष्टप्रायं नितम्बचपलानाम्।
नारीणां तासां कार्ये चित्त उत्ताम्यसि किमेवम्॥ ८.७॥]

श्लेषे बवयोरैक्यम् [नियं व = नितम्ब or नित्यमेव]॥ ८.७॥ व्यासभीरुत्वाच्चपलामूलभेदत्रयमेवोदाहृतं भगवता। विनेयानुग्रहार्थे कमलाद्युदाहृतीर्दर्शयेः—

कमला यथा—

अम्वो जुत्तं जं ते ताडिज्जंते पयोहरा कंते।
विग्घं दिंता उच्चं निब्भिच्चालिंगणे निद्धं॥ १०॥

[अम्मो युक्तं यत्ते ताड्येते पयोधरौ कान्ते।
विघ्नं ददतौ उच्चं निर्भीकालिङ्गने स्निग्धम्॥ १०॥]

ललिता यथा—

पत्तो वासारत्तो न सो निसंसो तहावि संपत्तो।
ता रे पाणा कत्तो तुम्हं जत्तो न पत्थाणे॥ ११॥

[प्राप्ता वर्षारात्रिः, नासौ नृशंसस्तथापि संप्राप्तः।
तत् रे प्राणाः कुतो युष्माकं यत्नो न प्रस्थाने॥ ११॥]

* लीला यथा—

गेयं वाला तूला तेवालं (?) चंदिमा चउस्सालं।
इक्किक्कंपि अमुल्लं किं पुण सव्वाण समवाओ॥ १२॥

[गेयं वाला तूली ताम्बूलश्चन्द्रिका चतुःशालम्।
एकैकमप्यमूल्यं किं पुनः सर्वेषां समवायः॥ १२॥

* ज्योत्स्ना यथा—

अप्पाणं वन्नंतो पिम्मं पिम्मुज्झिएसु बंधंतो।
निक्कारणं हसंतो वयंस लोए हसिज्जेसि॥ १३॥

[आत्मानं वर्णयन् प्रेम प्रेमोज्झितेपु बध्नन्।
निष्कारणं हसन्वयस्य लोके हस्यसे॥ १३॥]

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* This is a mistake; stanza 13 contains 7 short letters and is an example of लीला, while stanza 12 contains 9 short letters and is an example of ज्योत्स्ना. I have, however, retained the order of verses as it is in the Ms.

रम्भा यथा—

तुह निद्दे निस्सीमा आयड्ढिवियड्ढिमा इमा कावि ।
दूराउ वल्लहं दुल्लहंपि जं अम्ह आणेसि ॥ १४ ॥

[तव निद्रे निःसीमा आकर्षणविदग्धता इयं कापि ।
दूराद्वल्लभं दुर्लभमपि यदस्माकमानयसि ॥ १४ ॥]

मागधी यथा—

पच्चालोयणसंका मुक्का संगीयदंसणं खित्तं ।
गामंगणाउ गहवइसुयं जहिच्छं नियच्छंति ॥ १५ ॥

[प्रत्यालोचनशङ्का मुक्ता संगीतदर्शनं क्षिप्तम् ।
ग्रामाङ्गना गृहपतिसुतं यथेच्छं नियच्छन्ति ॥ १५ ॥]

लक्ष्मी यथा—

अच्चंतनिग्घिणेणवि चिंतादुःखाण कारणं चित्तं ।
अवहरियं गच्छंतेण तेण इक्कं कयं सुकयं ॥ १६ ॥

[अन्यन्तनिर्घृणेनापि चिन्तादुःखानां कारणं चित्तम् ।
अपहृतं; गच्छता तेनैकं कृतं सुकृतम् ॥ १६ ॥]

विद्युत् यथा—

अप्पुव्वो नणु गिम्हो कोवि इमो मामि पिययमविओगो ।
वट्टं(ड्ढं)ति जंमि दड्ढा नवरं विवसा निसाओवि ॥ १७ ॥

[अपूर्वो ननु ग्रीष्मः कोप्ययं मातुलानि प्रियतमवियोगः ।
वर्धन्ते यस्मिन्दग्धाः केवलं विवशा निशा अपि ॥ १७ ॥]

माला यथा—

य(णो) दिट्ठाइं वियंभंति तेण दिट्ठाइं पुण निलुक्कंति ।
सहि अणुवइट्ठसिक्खियचोरीमग्गाइं नयणाइं ॥ १८ ॥

[न दृष्टानि विजृम्भन्ति तेन दृष्टानि पुनर्निलीयन्ते ।
सखि अनुपदिष्टशिक्षितचौर्यमार्गाणि नयनानि ॥ १८ ॥]

हंसी यथा—

उवरि सुजंतियदिढहाररज्जुणो सज्जिया जयं जेउं ।
जंतोवलव्व कंदप्पजंतवाहेण तुह सिहिणा ॥ १९ ॥

[उपरि सुयन्त्रितदृढहाररज्जू सज्जितौ जगज्जेतुम् ।
यन्त्रोत्पलाविव कन्दर्पयन्त्रवाहेन तव स्तनौ ॥ १९ ॥]

शशिलेखा यथा—

चलचेलंचलअंतरदरदावियइक्कऊरुमूलाओ ।
परिसिक्किरीउ पुरओ हरंति अहियं मयच्छीओ ॥ २० ॥

[चलच्चैलाञ्चलान्तरदरदर्शितैकोरुमूलाः ।
परिष्वष्किताः पुरतो हरन्त्यधिकं मृगाक्ष्यः ॥ २० ॥

जान्हवी यथा—

वम्महसहियसणाहं अणविक्खियसामिभिच्चववहारं ।
विविहणहंकं मिहुणस्स मोहणं जयइ जुज्झं व ॥ २१ ॥

[मन्मथसहायसनाथमनपेक्षितस्वामिभृत्यव्यवहारम् ।
विविधनखाङ्कं मिथुनस्य मोहनं जयति युद्धमिव ॥ २१ ॥

शुद्धिर्यथा—

जणमणमग्गेसु सुहेण वहइ कंदप्पसारहिसणाहो ।
थोरेहिं तुह किसोयरि सिहिणकिसोरेहिं रायरहो ॥ २२ ॥

[जनमनोमार्गेषु सुखेन उह्यते कन्दर्पसारथिसनाथः ।
स्थूलाभ्यां तव कृशोदरि स्तनकिशोराभ्यां रागरथः ॥ २२ ॥

काली यथा—

कलमलयदलो रणरणयपल्लवो देहदाहगुच्छिल्लो ।
गहिंलत्तणकुसमो विरहभूरुहो फलइ मरणेण ॥ २३ ॥

[चित्तक्षोभदलो रणरणकपल्लवो देहदाहगुच्छिलः ।
ग्रहिलत्वकुसमो विरहभूरुहः फलति मरणेन ॥ २३ ॥]

कुमारी यथा—

अन्नुन्नमंगघडणाघणमुवहाणीकइक्कबाहुलयं ।
अवरभुया अविरलविहियकंठगहणं सुयइ मिहुणं ॥ २४ ॥

[अन्योन्यमङ्गघटनाघनमुपधानीकृतैकबाहुलतम् ।
अपरभुजेनाविरलविहितकण्ठग्रहणं स्वपिति मिथुनम् ॥ २४ ॥

मेधा यथा—

सरसेण पवरपरिमलघणेण मणहारिणा महग्घेण ।
मच्चइ सरए णववेसतरुणिसु(स)रएण मयणकरी ॥ २५ ॥

[सरसेन प्रवरपरिमलघनेन मनोहारिणा महार्घ्येण ।
माद्यति शरदि नववेषतरुणिसरकेण मदनकरी ॥ २५ ॥

सिद्धी यथा (सिद्धिर्यथा)—

दइयणहंकुससरसव्वणंकिए कच्चुओ मुहवडुव्व ।
तुह सुयणु मयणमयगलकुंभयडे सहइ सिहिणभरे ॥ २६ ॥

[दयितनखाङ्कुशसरसव्रणाङ्किते कञ्चुको मुखपट इव ।
तव सुतनु मदनमदकलकुम्भतटे शोभते स्तनभरे ॥ २६ ॥

ऋद्धिर्यथा—

बहलंधतमसघोरा रयणी छणतुहिणकरसणाहावि ।
पियसहि मणहरपियवयणविरहवियणाविहुरियाण ॥ २७ ॥

[बहलान्धतमोघोरा रजनी क्षणतुहिनकरसनाथापि ।
प्रियसखि मनोहरप्रियवदनविरहवेदनाविधुरितानाम् ॥ २७ ॥

कुमुदिनी यथा—

अणुहवसरसाणं विय अणुहवपरिणामपरममहुराण ।
अयि हियय विसयउवसमसुहाण उय अंतरं गहणं ॥ २८ ॥

[अनुभवसरसानामिवानुभवपरिणामपरममधुराणाम् ।
अयि हृदय विषय-उपशमसुखानां पश्यान्तरं गहनम् ॥ २८ ॥

धरणी यथा—

सुयणु तुय वयणरयणियरकिरणहठहरियविसमतमपसरे ।
नेहक्खयाय जइ जलइ जलउ दीवो रइहरंमि ॥ २९ ॥

[सुतनु तव वदनरजनिकरकिरणहठहृतविषमतमःप्रसरे ।
स्नेहक्षयाय यदि ज्वलति, ज्वलतु दीपो रतिगृहे ॥ २९ ॥

यक्षी यथा—

सुसिलिट्ठविंटमरगयमणिमयसिरकलसविलसिरसिरीया ।
मयणनिवसिबिरवरजमलगुडुरा सुयणु तुह सिहिणा ॥ ३० ॥

[सुश्लिष्टवृन्तमरकतमणिमयशिरःकलशविलसच्छ्रीकौ ।
मदननृपशिविरवरयमलगुण्ठकौ सुतनु तव स्तनौ ॥ ३० ॥

वीणा यथा—

न सुयइ न रसइ न जिमइ न हसइ न य ललइ नवि य उल्लवई ।
सा दियहं वरइ रुयइ नवरं तुह विरहदुहविहुरा ॥ ३१ ॥

[न स्वपिति न रसति न भुङ्क्ते न हसति न च ललति नापि चोल्लपति ।
सा दिवसं वृण्वती रोदिति केवलं तव विरहदुःखविधुरा ॥ ३१ ॥]

वाणी यथा—

थुइमुहलविविहबुहनिवहभसलउलविहियबहलहलवोलं ।
परिचरइ कोवि मुणिरयणसूरिगुरुचरणसरसिरुहं ॥ ३२ ॥

[स्तुतिमुखरविविधबुधनिवहभ्रमरकुलविहितबहलकलकलम् ।
परिचरति कोपि मुनिरत्नसूरिगुरुचरणसरसिरुहम् ॥ ३२ ॥

गन्धर्वी यथा—

कुणसि तुममणिसमणुवमसुहडमिहयपमुहरिउनिवइनिवहे ।
समरंमि अमरवहु रुइयरमणजणलाहरहसमुहम् ॥ ३३ ॥

[करोषि त्वमनिशमनुपमसुभटत्वहतप्रमुखरिपुनृपतिनिवहे ।
समरे अमरवधूः रुचितरमणजनलाभहृष्टमुखीः ॥ ३३ ॥]

मञ्जरी यथा—

जयपलयपवणहरतइयनयणघणजलणजणियउसिणगुण ।
विरहियणमहह हयससि धुवमसरणमविरयं दहसि ॥ ३४ ॥

[जगत्प्रलयप्रवणहरतृतीयनयनघनज्वलनजनितोष्णतागुण ।
विरहिजनमहह हतशशिन् ध्रुवमशरणमविरतं दहसि ॥ ३४ ॥]

गौरी यथा—

अलहुदुहलहरि××लहिरगहिरभवजलहिवलयतरणखमं ।
जिणवरपवयणपवहणमणुसर जइ महसि सुहविहवं ॥ ३५ ॥

[अलघुदुःखलहरीयुतगम्भीरभवजलधिवलयतरणक्षमम् ।
जिनवरप्रवचनप्रवहणमनुसर यदीच्छसि शुभविभवम् ॥ ३५ ॥]

कमलैव गुरुसंख्याविवक्षया ब्राह्मणी । पादलिप्तसूरेर्यथा—

गज्जंते खे मेहा फुल्ला नीवा पणच्चिया मोरा ।
नट्ठो चंदुल्लोओ वासारत्तो हला पत्तो ॥ ३६ ॥

[गर्जन्ते खे मेघाः फुल्ला नीपाः प्रणर्तिता मयूराः ।
नष्टश्चन्द्रालोको वर्षारात्रिः सखि प्राप्ता ॥ ३६ ॥]

क्षत्रिया यथा—

संसारासारत्तं अज्जो जाणामि कामतत्तं च ।
विसुमरइ रमणिमणुखणमवि हयमणमहह नहु तहवि ॥ ३७ ॥

[संसारासारत्वमज्जो जानामि कामतत्त्वं च ।
विस्मरति रमणीमनुक्षणमपि हतमनः अहह न खलु तथापि ॥ ३७ ॥]

वश्या यथा—

तरुणियणमभयमयमिव अयि विरहिय जमिह मुणसि हयहियय ।
निःसंदेहं तं ते घोरं हालाहलं चेयं ॥ ३८ ॥

[तरुणिजनममृतमयमिव अयि विरहित यदिह जानासि हतहृदय ।
निःसंदेहं तत्ते घोरं हालाहलं चैतत् ॥ ३८ ॥]

शुद्धी यथा—

अयि अवुहहिययय किमु विसमविसयरसविवसमणिसमवि भमसि ।
मुय कुमइ ससमउवसमपरिणइसुहमणहमणुहवसु ॥ ३९ ॥

[अयि अबुधहृदय किमु विषमविषयरसविवशमनिशमपि भ्रमसि ।
मुञ्च कुमतिं सशमोपशमपरिणतिसुखमनघमनुभव ॥ ३९ ॥]

गाढा यथा—

दिट्ठे तुमंमि सव्वुत्तमंमि आणंदसिंदिरा दिट्ठी ।
तोयंजलीउ देइव्व देव दट्ठव्ववत्थूण ॥ ४० ॥

[दृष्टे त्वयि सर्वोत्तमे आनन्दस्यन्दिनी दृष्टिः ।
तोयाञ्जलीर्ददातीव देव द्रष्टव्यवस्तुभ्यः ॥ ४० ॥]

अगाढगाढा यथा—

जरिणो घयं व वसिणो वियड्ढतरुणा विवागअहियंति ।
परदारसंगमसुहं निकामसरसंपि न महंति ॥ ४१ ॥

[ज्वरिणो घृतमिव वशिनो विदग्धतरुणा विपाकाहितमिति ।
परदारसंगमसुखं निकामसरसमपि नेच्छन्ति ॥ ४१ ॥]

दरगाढा यथा—

सारयससीवि सुंदरि न पावए तुह मुहोवमाणपयं ।
तेणवि हयस्स ता कमलयस्स का उण गई हवउ ॥ ४२ ॥

[शारदशशी अपि सुन्दरि न प्राप्नोति तव मुखोपमानपदम् ।
तेनापि हतस्य तत्कमलस्य का पुनर्गतिर्भवतु ॥ ४२ ॥

सरलगाढा मनोरथस्य यथा—

महमहइ लच्छिमयकुडयनीवपरिमलभरेण घणसमओ ।
अइभरयपीयसुरसुरहियंव वरतरुणिमुहकमलं ॥ ४३ ॥

[प्रभवति लक्ष्मीमयकुटजनीपपरिमलभरेण घनसमयः ।
अतिभरपीतसुरासुरभीकृतमिव वरतरुणीमुखकमलम् ॥ ४३ ॥]

गाहाइ मुहदलदुगं गीई तलदलदुगं तु उवगीई ।
वच्चासे उग्गीई गीइच्चिय खंधमट्ठमटे ॥ ९ ॥

[गाथाया मुखदलद्विकं गीतिः, तलदलद्विकं तूपगीतिः ।
व्यत्यासे उद्गीतिर्गीतिरेव स्कन्धमष्टमटे ॥ ९ ॥]

'गाहाइ 'त्ति सर्वत्र योज्यम् । गाथाया मुखदलद्विकं गीतिः । पश्चार्धेपि षष्टे मध्यके इत्यर्थः । गाथायास्तलदलद्विकं पुनरुपगीतिः । पूर्वार्धेपि षष्ठो लघुरित्यर्थः । गाथाया दलयोर्व्यत्यासे विपर्यये

उद्गीतिः। पूर्वार्धे अपरार्धमपरार्धे पूर्वार्धमित्यर्थः। एवं तिस्रोपि गीतयः पथ्याविपुलाचपलाभेदसंयोगे षोडशषोडशभेदाः स्युस्ततः सर्वाग्रेण गाथानां चतुःषष्टिभेदाः। यदाह—

एकैव भवति पथ्या तिस्रो विपुलास्ततश्चतस्रस्ताः।
चपलाभेदैस्त्रिभिरपि भिन्ना इति षोडशार्याः स्युः॥ ४४॥

गीतीनां त्रयमित्थं प्रत्येकं षोडशप्रकारं स्यात्।
साकल्येनार्याणामिमे विकल्पाश्चतुःषष्टिः॥ ४५॥

तथा गीतिरेवाष्टमस्य गुरोः स्थाने टगणे कृते स्कन्धम्। आर्यागीतिरिति पिङ्गलः। लघुचतुष्कात् द्विद्विलघुवृद्ध्या चेदं स्कन्धमेकोनत्रिंशद्विधं यथा—'पिम्मो शल्लो पाणी पहिओ पउरो परायणो परमो' इत्यादिगाथात्रयम्। तथा दलद्वयेपि षष्ठे लघावुपस्कन्धम्। प्रथमार्धे षष्ठे लघावुत्स्कन्धम्। अन्त्यार्धे षष्ठे लघाववस्कन्धम्। पूर्वार्धे स्कन्धमपरार्धे गीतिस्तथा पूर्वार्धे गीतिरपरार्धे स्कन्धकमिति संकीर्णस्कन्धमपि स्कन्धोपलक्षणाज्ज्ञेयम्॥ ९॥

उदा०—जउगोलव्व विभिज्जंति इत्थिआग्गीइ संगया बहवे।
तीइवि कणयंपिव जे उ णिम्मला ते पुणो जए विरला॥ ९.१॥

[जतुगोला इव विभिद्यन्ते स्त्र्यग्निना संगता बहवः।
तस्यामपि कनकमिव ये तु निर्मलास्ते पुनर्जगति विरलाः॥ ९.१॥]

'कणयंपिव'त्ति 'मिव पिव विव व्व व विअ इवार्थे वा' (हे० ८.२.१८२) इति विवस्थाने पिवः॥ ९.१॥

उदा०—उव गीईइ कुरंगुव्व मोहिओ ससिमुहीइ जणो।
हम्मइ वम्महवाहेण निद्दयं पुंखियसरेण॥ ९.२॥

[पश्य गीत्या कुरङ्ग इव मोहितः शशिमुख्या जनः।
हन्यते मन्मथव्याधेन निर्दयं पुङ्खितशरेण॥ ९.२॥]

'उय' इत्यव्ययं पश्येत्यर्थे। उपगीतिपक्षे तु 'कगचजतदपयवां प्रायो लुक्' (हे० ८.१.१७७) इति पलुक्। पो व इति तु प्रायिकम्। 'हम्मइ'त्ति 'हन्खनोन्त्यस्य' (हे० ८.४.२४४) इति म्मः॥ ९.२॥

उदा०—किज्जइ तीइ तुह गुणुग्गीइविणोओ विरहदुःखे।
लुम्पइ वाहुप्पीलेण नवर वरईइ भक्खणं कंठो॥ ९.३॥

[क्रियते तया तव गुणोद्गीतिविनोदो विरहदुखे।
लुम्पति बाष्पोत्पीडेन केवलं वराक्या भक्षणं कण्ठः॥ ९.३॥

'वरईइ'त्ति वराक्याः। 'स्वराणां स्वरा' (हे. ८.४.२३८) इति ह्रस्वः॥ ९.३॥

उदा०—अथिरज्जि जिव्व विहया उअ पच्चक्खं धया इव पवणपहया।
अजरामरुव्व ववहरइ जीवलोओ तहावि हा साहसिओ॥ ९.४॥

[अस्थिरा एव जीव विभवाः पश्य प्रत्यक्षं ध्वजा इव पवनप्रहताः ।
अजरामर इव व्यवहरति जीवलोकस्तथापि हा साहसिकः ॥ ९.४ ॥

स्पष्टम् । सर्वगीतिस्कन्धभेदोदाहरणानि व्यासभयान्नोक्तानि ॥ ९.४ ॥

गीइविसेसा चउरो रिउछंदाई इहत्थि अवरेवि ।
गाहपमुहा य गाहाइ अट्ठभेया जओ भणियम् ॥ १० ॥

[गीतिविशेषाश्चत्वारो रिपुच्छन्दाद्या इह सन्त्यपरेपि ।
गाहप्रमुखाश्च गाथाया अष्ट भेदा यतो भणितम् ॥ १० ॥]

गीतेर्विशेषाश्चत्वारो रिपुच्छन्दाद्या इह प्रकरणे अपरेपि 'अत्थि'त्ति सन्ति 'अत्थिस्त्यादिना' (हे० ८·३·१४८) इति अत्थिः । गाथप्रमुखा गाथाया अष्टभेदाः सन्ति । चकाराज्जातीफलं नवमम् । यतो भणितं शास्त्रान्तरे ॥ १० ॥

गीइ रिउच्छंदा सत्तमंमि तगणे, तइज्जए ललिया ।
दुहिं भद्दिया, विचित्ता जहिच्छतगणा विणा छट्ठं ॥ ११ ॥

गाहामुहदलअंतिमगुरुपच्छा दुन्न दुन्न टगणाण ।
वुड्ढीइ कमा गाहो उग्गाह-विगाह-अवगाहा ॥ १२ ॥

संगाहो उवगाहो य गाहिणी अह जहिच्छविहियाए ।
दुदुटगणविवुड्ढीए मालागाहो महाछंदो ॥ १३ ॥

[गीतिः रिपुच्छन्दाः सप्तमे तगणे, तृतीये ललिता ।
द्वाभ्यां भद्रिका, विचित्रा यथेच्छतगणा विना षष्ठम् ॥ ११ ॥

गाथामुखदलान्तिमगुरोः पश्चाद् द्वयोर्द्वयोष्टगणयोः ।
वृद्ध्या क्रमात् गाथ उद्गाथविगाथावगाथाः ॥ १२ ॥

संगाथ उपगाथश्च गाथिनी अथ यथेच्छविहितया ।
द्विद्विटगणविवृद्ध्या, मालागाथो महाछन्दः ॥ १३ ॥]

आद्यगाथाया 'गीइ'त्ति सर्वत्र योज्यम् । गीतिरेव सप्तमे तगणे पञ्चमात्रे रिपुच्छन्दाः । गीतिरेव तृतीये तगणे ललिता । गीतिरेव द्वयोस्तृतीयसप्तमतगणयोर्भद्रिका । गीतिरेव षष्ठगणं विना यथेच्छं तगणैर्विचित्रा । तथा गाथाया मुखदले अन्तिमस्य गुरोः पश्चादेकटगणवृद्ध्या जातिफलमनुक्तमपि ज्ञेयम् । द्वयोर्द्वयोष्टगणयोर्वृद्ध्या क्रमात् गाथ-उद्गाथ-विगाथ-अवगाथाः संगाथ उपगाथश्च गाथिनीति स्युः । अष्टभिष्टगणैर्जातिफलं नवभिर्गाथ एकादशभिरुद्गाथस्त्रयोदशभिर्विगाथः पञ्चदशभिरवगाथः सप्तदशभिः संगाथः एकोनविंशत्योपगाथ एकविंशत्या गाथिनीत्यर्थः । अथ यथेच्छं विहितया न तु प्रमितया द्विद्विटगणविवृद्ध्या मालागाथो महाच्छन्दः स्यात् । अमितटगणत्वाच्चास्य महाशब्दः । सर्वेषु चैतेषु जातिफलादिषूत्तरार्धं गाथा एव ॥ ११–१३ ॥

रिपुच्छन्दा यथा—

पियतक्करे कडिल्लं कड्ढंते वेविरीइ नवोढाए ।
रमणवलत्थेण कओ किंकिणिसत्थेण कलयलो महल्लो ॥ ४६ ॥

[प्रियतस्करे कटिवस्त्रं कर्षति वेपमानाया नवोढायाः ।
रमणपर्यस्तेन कृतः किङ्किणीसार्थेन कलकलो महान् ॥ ४६ ॥]

ललिता यथा—

जह मग्गो पुलइज्जए साणंदं पाउसस्स व पियस्स ।
तह सरयाइ-रिऊणं व वयंसि किं इयरयाण वि जणाण ॥ ४७ ॥

[यथा मार्गः प्रलोक्यते सानन्दं प्रावृष इव प्रियस्य ।
तथा शरदादि-ऋतूनामिव सखि किं इतरेषामपि जनानाम् ॥ ४७ ॥]

भद्रिका यथा—

लक्खइ लक्खेण दइअस्स दंसणं संगमो उण कोडीए ।
वयणं कोडाकोडीइ अमुल्लमालिंगणं तु हला इक्कं ॥ ४८ ॥

[लक्ष्यते लक्षेण दयितस्य दर्शनं, संगमः पुनः कोट्या ।
वचनं कोटाकोट्या, अमूल्यमालिङ्गनं तु सखि एकम् ॥ ४८ ॥]

विचित्रा यथा—

रुइओ न दीसइ जए जणो अह दीसए ता न होइ नेहिल्लो ।
निद्धोवि दुलहुच्चिय विहडए लद्धोवि मामि किं कुणिमो ॥ ४९ ॥

[रुचितो न दृश्यते जगति जनोऽथ दृश्यते तदा न भवति स्निग्धः ।
स्निग्धोपि दुर्लभ एव, विघटते लब्धोपि मातुलानि किं कुर्मः ॥ ४९ ॥]

जातिफलं यथा—

जो जस्स कए घडिओ संघडइ सुदूरगोवि तस्सेव जणो ।
वज्झंति विंझवणसंभवावि रायंगणे करिणो ॥ ५० ॥

[यो यस्य कृते घटितः संघटति सुदूरगोपि तस्यैव जनः ।
बध्यन्ते विन्ध्यवनसंभवा अपि राजाङ्गणे करिणः ॥ ५० ॥]

गाथो यथा—

दइए दावियविप्पियसएवि सुकुलंगणाण सब्भावनिब्भरं पिम्मं ।
पाएहि य ताडियाउ वि रविणा वियसंति नलिणीओ ॥ ५१ ॥

[दयिते दर्शितविप्रियशतेपि सुकुलाङ्गनानां सद्भावनिर्भरं प्रेम ।
पादैश्च ताडिता अपि रविणा विकसन्ति नलिन्यः ॥ ५१ ॥]

उद्‌गाथो यथा—

अविरामजलिरउद्दामदइयविच्छोहहुयवहुच्छलिय-
धूमरिंछोलिदूमियाइं व ।
अणवरयं चेव झरंति पहियघरिणीण नयणाइं ॥ ५२ ॥

[अविरामज्वलितोद्दामदयितविरहहुतवहोच्छलित-
धूमसमूहदूनानीव ।
अनवरतं चैव झरन्ति पथिकगृहिणीनां नयनानि ॥ ५२ ॥]

त्रिगाथो यथा—

सरहसणमंतसामंतमोलिदिप्पंतमउडरयणालिकिरण-
कच्छुरियचरणजुयलस्स **सिद्धरायस्स** ।
महमहइ कोवि माहप्पपरिमलो भुवणवलयंमि ॥ ५३ ॥

[सरभसनमत्सामन्तमौलिदीप्यमानमुकुटरत्नालिकिरण-
कच्छुरितचरणयुगलस्य सिद्धराजस्य ।
प्रसरति कोपि माहात्म्यपरिमलो भुवनवलये ॥ ५३ ॥]

अवगाथो यथा—

तेलुक्कचंदगुज्जरनरिंद**जयसिंह**एवनिप्पद्धवायमाणसतलाय-
गंभीरगब्भनिब्भरनिवासदुल्ललियं ।
सिरिधम्मसूरिमुनिरायपायपउमं नमंसामि ॥ ५४ ॥

[त्रैलोक्यचन्द्रगुर्जरनरेन्द्रजयसिंहदेवनिःप्रत्यवाय (?) मानस-
तडागगंभीरगर्भनिर्भरनिवासदुर्ललितम् ।
श्रीधर्मसूरिमुनिराजपादपद्मं नमामि ॥ ५४ ॥]

संगाथो यथा—

पियमरणसोयरोयंतदीणणिप्पुत्तनारिधणचायकित्तिसंभारभरिय-
भुवणंतराल भूवालतिलय सिरि**कुमरवाल** किं भणिमो ।
नत्थि न आसि ण होही तुह तुल्लो भूवई भुवणे ॥ ५५ ॥

[प्रियमरणशोकरुदद्दीननिष्पुत्रनारीधनत्यागकीर्तिसंभारभरित-
भुवनान्तराल भूपालतिलक श्रीकुमारपाल किं भणामः ।
नास्ति नासीन्न भविष्यति तव तुल्यो भूपतिर्भुवने ॥ ५५ ॥]

उपगाथो यथा—

तुह सुमुहि मुहं ससिमण्डलं च निम्मविय दोवि रम्माइं नूण निउणेण
सारकलणाय तेण कमलासणेण कोऊहलाउ तुलियाइं; तेसु तुज्झ मुहं ।
गरुयंति महीइ गयं इयरं तु नहंमि लहुयंति ॥ ५६ ॥

[तव सुमुखि मुखं शशिमण्डलं च निर्माय द्वेपि रम्ये नूनं निपुणेन
सारकलनाय तेन कमलासनेन कौतूहलात्तुलिते; तयोस्तव मुखम् ।
गुर्विति मही गतमिरतत्तु नभसि लघुकमिति ॥ ५६ ॥]

गाथिनी यथा—

चलवलिरचवलकिमिकुच्छणिज्जविगरालउग्गदुग्गंधरंधवीभच्छ-
याणचम्मावणद्धघणरुहिरमंससंबद्धअट्ठिकूडाण कूडमारोवियं हयासेहिं ।
नारिनियंवाण कईहिं किंपि हद्धी महग्घत्तं ॥ ५७ ॥

[चलद्वलनशीलचपलकृमिकुत्सनीयविकरालोग्रदुर्गन्धरन्ध्रबीभत्स-
मानचर्मावनद्धघनरुधिरमांससंबद्धास्थिकूटानां कूटमारोपितं हताशैः ।
नारीनितम्बानां कविभिः किमपि हा धिक् महार्घत्वम् ॥ ५७ ॥]

मालागाथो यथा—

भिडणुज्झडणि सकयग्गहाणि दट्ठाहराणि घणधायघुम्मिघोराणि
नहरपहरुच्छलंतरुहिराणि खेयपगलंतसेयबिंदूणि पयडउद्धुसि-
यरोमकूवाणि मणियतुमुलाणि लुलियअवयंसकुसुमउव्वंतरे-
णुपडलाणि कणिरकंकणकलापतूरारवाणि वायालविविहकेली-
विहंगबंदिण अमंदहलवोलबहुलवड्ढियरसाणि मौलिप्फुरंतधूमो-
लिलोलतूलप्पईवनारयविसेससंभुकि(धुक्क)जुज्झपसराणि ।
रायंधमिहुणमोहणरणाणि णिव्विग्घमग्घंतु ॥ ५८ ॥

[मीलने सकचग्रहाणि दष्टाधराणि घनघातघूर्णितघोराणि नखर-
प्रहारोच्छलद्रुधिराणि खेदप्रगलत्स्वेदविन्दूनि प्रकटोद्ध्वस्तरोम-
कूपाणि मणिततुमुलानि लुलितावतंसकुसुमोद्वान्तरेणुपटलानि
क्वणत्कङ्कणकलापतूर्यारवाणि वाचालविविधकेलीविहंगवन्दी-
नाममन्दकोलाहलबहुलवर्धितरसानि मौलिस्फुरद्धूमालिलोल-
चूलप्रदीपनारदविशेषसंधुक्षितयुद्धप्रसराणि ॥
रागान्धमिथुनमोहनरणानि निर्विघ्नं राजन्ताम् ॥ ५८ ॥]

एवं जातिफलमुखदलान्त्यगुरोः पूर्वे द्विद्विटगणवृद्ध्या क्रमेण दामोद्दामविदामावदामसंदामोपदामदामिनीमालादामा अष्टौ ज्ञेयाः ॥ ११–१३ ॥

पंचाणणललिया रविदिसाहिं नवदसहिं मलयमारुययं ।
रासो उ सत्ततेरसहिं विसमसमपयकलाहिं कमा ॥ १४ ॥

[पञ्चाननललिता रविदिशाभिर्नवदशभिर्मलयमारुतम् ।
रासस्तु सप्तत्रयोदशभिर्विषमसमपादकलाभिः क्रमात् ॥ १४ ॥]

विषमयोः प्रथमतृतीययोः समयोर्द्वितीयचतुर्थयोः पादयोः कलाभिः क्रमात् द्वादशदशसंख्याभिः पञ्चाननललिता, नवदशसंख्याभिर्मलयमारुतकं, रासस्तु पुनः सप्तत्रयोदशसंख्याभिः ॥ १४ ॥

उदा०—पंचाणणललियाइं । भयभिंभललोयणु ॥
सुमरिवि अज्जवि रन्ने । तहिं त्रासइ मृगगणु ॥ १४·१ ॥ पंचाननललिया ।

[पञ्चाननललितानि । भयविह्वललोचनः ॥
स्मृत्वाद्याप्यरण्ये । तत्र त्रस्यति मृगगणः ॥ १४·१ ॥

उदा०—तत्ती सीयली । मेलावा केहा ॥
धण उत्तावली । प्रिय मंदसिणेहा ॥ १४·२ ॥ मलयमारुयं कस्सवि ।

[तप्तशीतलयोः । मेलनं कीदृशम् ॥
गृहिण्युत्सुका । प्रियो मन्दस्नेहः ॥ १४·२ ॥ मलयमारुतं कस्यापि]

उदा०—नहि निहालिवि । समुन्नयघणु धणनिरासु ।
पहिउ पाउसि । करइ सासिहि जिट्ठमासु ॥ १४·३ ॥ रासो ।

[नभसि निभाल्य । समुन्नतघनं गृहिणीनिराशः ॥
पथिकः प्रावृषि । करोति श्वासैर्ज्येष्ठमासम् ॥ १४·३ ॥]

स्पष्टानि । नवरं 'धण'त्ति प्रिया ॥ १४·३ ॥

तेरसएक्कारसहिं तु दोहओ एय समपए अंते ।
गुरुलहुणो कुण, अह विणिमएण अवदोहओ एसो ॥ १५ ॥

[त्रयोदशैकादशभिस्तु दोहक एतस्य समपादयोरन्ते ।
गुरुलघू कुरु; अथ विनिमयेनावदोहक एषः ॥ १५ ॥]

विषमसमपदकलाभिः क्रमात् त्रयोदशैकादशसंख्याभिः पुनर्दोहकः । अत्राम्नायः । एतस्य दोहकस्य समपादे द्वितीये तुर्ये चान्ते गुरुलघू कुरु । एकादशकलासु अष्टकलोर्ध्वं गुरुलघुभ्यामेव मात्रात्रयं पूरयेत्यर्थः । अथ विनिमयेन विषमसमाङ्घ्रिव्यत्ययेनैव दोहक एवावदोहकः ॥ १५ ॥

उदा०—जि नर निरग्गल गलगलह । मुग्गल जंगलु खंति ॥
ते प्राणिहिं दोहय अहह । बहु दुह इहिं बुड्डंति ॥ १५·१ ॥ दोहओ ।

[ये नरा निरर्गला ××× । मूर्खा जाङ्गलं खादन्ति ।
ते प्राणिनां द्रोहका अहह । बहुदुःखे इह मज्जन्ति ॥ १५·१ ॥]

'मुग्गलु'त्ति मूर्खाः ॥ १५·१ ॥

उदा०—फुल्लंधुय धावंति । सहि सहरिस सहयारवणी ॥
कोइलरवि मग्गंति । पाअव दोहय महुसमई ॥ १५·२ ॥ अवदोहओ ।

[भ्रमरा धावन्ति । सखि सहर्षं सहकारवने ॥
कोकिलरवेण मार्गयन्ते । पादपा दोहदान्मधुसमये ॥ १५·२ ॥]

फुल्लंधुया भ्रमराः । पादपा दोहदान्मार्गन्ति ॥ १५·२ ॥

उवदोहयमेगकलाऊणेहिं कलादुगाहिएहिं तु ।
संदोहयमसमेहिं दोहयपाएहिं पभणन्ति ॥ १६ ॥

[उपदोहकमेककलाहीनाभ्यां कलाद्विकाधिकाभ्यां तु ।
संदोहकमसमाभ्यां दोहकपादाभ्यां प्रभणन्ति ॥ १६ ॥]

दोहकविषमाङ्घ्रिभ्यामेककलाहीनाभ्यामुपदोहकं कलाद्विकाधिकाभ्यां पुनः संदोहकं प्राहुर्वृद्धाः ॥ १६ ॥

उदा०—जुज्झिय भाउ य दो हय । गयरहभडसंजुत्त ।
भरहबाहुबलि सुव्वइं । अवरह कित्तिय मत्त ॥ १६·१ ॥ उवदोहओ ।

[योधितौ भ्रातरौ च द्वौ हय- । गजरथभटसंयुक्तौ ।
भरतबाहुबली श्रूयते । अपरेषां कियती मात्रा ॥ १६·१ ॥]

भ्रातरौ द्वौ । हयगजेत्यादि ॥ १६·१ ॥

उदा०—न कलइं दुहसंदोह अविरल । परतियलालसमुद्ध ।
मंजर दंडु कि दिक्खइ उवरि । दद्धढ दुद्धह लुद्ध ॥ १६·२ ॥ संदोहओ ।

[न कलयति दुःखसंदोहमविरलं । परस्त्रीलालसो मुग्धः ।
मार्जारो दण्डं किं पश्यत्युपरि । दग्धो दुग्धस्य लुब्धः ॥ १६·२ ॥]

'मंजर'त्ति 'मार्जारस्य मंजरवंजरौ' (हे० ८·२·१३२) इति मार्जारः ॥ १६·२॥

तेरसकलेहिं पाएहिं होइ उद्दोहओ असेसेहिं ।
चूडालदोहओ समपायंतकएण तगणेण ॥ १७ ॥

[त्रयोदशकलैः पादैर्भवत्युद्दोहकोऽशेषैः ।
चूडालदोहकः समपादान्तकृतेन तगणेन ॥ १७ ॥]

-पूर्वार्धे कथ्यं (?) । समपादयोरन्ते एकादशकलोर्ध्वं कृतेन पञ्चमात्रेण चूडालदोहकः स्यात् । चूडा तगणलक्षणास्यास्तीत्यर्थः ॥ १७ ॥

उदा०—कुमइ जि मइरह करइं रइ । नरइं ति वेयरणिहि नइहिं ।
रुंदरउद्दोहयतडिहिं । लुलहि पूयलोहियमइहिं ॥ १७·१ ॥ उद्दोहओ ।

[कुमतिर्यो मदिरायां करोति रतिं । नरकेऽसौ वैतरण्यां नद्याम् ।
विस्तीर्णरौद्रोभयतट्याम् । पतति पूयलोहितमय्याम् ॥ १७·१ ॥]

रुन्दरौद्रोभयतट्याम् 'लुलहिं'ति पतति ॥ १७·१ ॥

उदा०—सुहि अच्छंतह माणुसह । विहिवसि कुइ कुग्गाहु चडुदइ ।
जिणि जसु नासइ जणु हसइ । मणि अवणइ तणि दाहु पयदृइ ॥ १७·२ ॥
चूडालदोहओ जिणसिंहसूरिस्स ।

[शुभे सतां मनुष्याणाम् । विधिवशात्कोपि कुग्रह आपतति ।
येन यशो नश्यति जनो हसति । मनस्यवनतिस्तनौ दाहः प्रवर्तते ॥ १७·२ ॥]

विसमेसु दुन्नि टगणा समेसु पो टो तओ दुसुवि जत्थ ।
लहुओ कगणो लहुओ कगणो तं मुणह मागहियं ॥ १८ ॥

[विषमयोर्द्वौ टगणौ समयोः षष्ठस्ततो द्वयोरपि यत्र ।
लघुः कगणो लघुः कगणस्तां जानीत मागधिकाम् ॥ १८ ॥]

विषमयोर्द्वौ चतुर्मात्रौ समयोः पादयोरेकः षण्मात्रः एकश्चतुर्मात्रस्ततो द्वयोरपि पादयोर्लघुकः कगणो लघुकः कगणो यत्र तां मागधिकां 'मुणह'त्ति 'ज्ञो जाणमुणौ' (हे० ८·४·७) इति जानीत। लकलकत्ति सिद्धे लहुओ इत्यादि सूत्रवैचित्र्यार्थम् ॥ १८ ॥

उदा०—किमिच्छह जुवइसंगमं। जाणंतावि जणा जिणागमं ॥
समणो किल कूलवालओ। मागहियाइ कओ दुहालओ ॥ १८·१ ॥ मागहिया।

[किमिच्छथ युवतिसंगमं। जानन्तोपि जना जिनागमम् ॥
श्रमणः किल कुलवालकः। मागधिकया कृतो दुःखालयः ॥ १८·१ ॥]

किलेत्याप्तोक्तौ। कुलवालको व्रती। मागधिकाख्या वेश्या। तत्कथा चाम्नायगम्या ॥ १८·१ ॥

टा चउरो जो ण मुहे गुरुच्चियंतिल्लओ लहू नवमो।
मत्तासमयं; पंचमअट्ठमलहुणो उ विसिलोओ ॥ १९ ॥

[टाश्चत्वारो जो न मुखे गुरुरेवान्तिमो लघुर्नवमः।
मात्रासमकं; पञ्चमाष्टमौ लघू तु विश्लोकः ॥ १९ ॥]

चत्वारश्चतुर्मात्रास्तेष्वादौ न जगणः। अन्ते भव इति डिल्ले (हे०८·२·१६३) अंतिल्लो अन्त्यो गुरुरेव नवमो लघुर्मात्रासमकम्। पञ्चमाष्टमौ लघू पुनर्विश्लोकः। शेषमुपचित्रां यावन्मात्रासमकवत् ॥ १९ ॥

उदा०—निगमिज्जंतं विसउम्मत्ता–। समयं मन्नहि [अ]बुहा सत्ता।
न उणो कालिण निगमिज्जंतं। अप्पाणं चिंतहि निब्भंतं ॥ १९ ॥ मत्तासमयं।

[निगम्यमानं विषयोन्मत्ताः समयं मन्यन्ते अबुधाः सक्ताः ॥]
न पुनः कालेन निगम्यमानम्। आत्मानं चिन्तयन्ति निभ्रान्तम् ॥ १९·१ ॥

उन्मत्ता ग्रहिलाः। समयं कालम्। निब्भंतं भ्रान्तिहीनम् ॥ १९·१ ॥

उदा०—निच्चुवि नवं करेवि सिलोयं। आवज्जिवि नवनवपहुलोयं ॥
जहि किज्जइ उयरह पूरणयं। तं पंडियत्तमिह आयुखयं ॥ १९·२ ॥ विसिलोऊ।

[नित्यमपि नवं कृत्वा श्लोकम्। आवर्ज्य नवनवप्रभुलोकम् ॥
यदि क्रियते उदरस्य पूरणम्। तत्पण्डितत्वमिहायुःक्षयम् ॥ १९·२ ॥]

चित्ता नवमोवि हु, वाणवासिया नवमबारसा लहुणो ॥
नवमगुरू उवचित्ता; पायाउलयं इमाण पाएहिं ॥ २० ॥

[चित्रा नवमोपि खलु; वानवासिका नवमद्वादशौ लघू।
नवमगुरुरुपचित्रा; पादाकुलकमेतेषां पादैः ॥ २० ॥]

नवमो लघुः। अपिशब्दात्पञ्चमाष्टमौ लघू चित्रा। हुर्निश्चये। नवमद्वादशौ लघू वानवासिका।

नवमो गुरुरुपचित्रा । एषां मात्रासमकादीनां पादैर्बद्धं पादाकुलकम् । तच्च द्विकत्रिकचतुष्कसंयोग-भेदात्पञ्चषष्टिविधं यदाह—

द्विजातिजा विकल्पाः स्युस्त्रिंशत्त्रिंशत्त्रिजातिजाः ।
चतुर्जातिभवाः पञ्च पञ्चषष्टिरितीरिताः ॥ ५९ ॥

ग्रन्थगौरवभयान्न विवृताः ॥ २० ॥

उदा०—जे जम्मह अमुणियपिम्मरसा । जे मूलह अकलियविरहदसा ॥
पहरिसविसायविमुक्कचित्ता । धन्न ति मुणिवर विमलचरित्ता ॥ २०·१ ॥ चित्ता ।

[ये जन्मनोऽज्ञातप्रेमरसाः । ये मूलादकलितविरहदशाः ॥
प्रहर्षविषादविमुक्तचित्ताः । धन्यास्ते मुनिवरा विमलचरित्राः ॥ २०·१ ॥]

स्पष्टा ॥ २०·१ ॥

उदा०—पइं पियठाणाउ भंसियाओ । देव नियकिवाणवासियाओ ॥
तग्गयसलिलंसुपहि अणिसं । रिउनिवसिरीउ रुयंतिव भिसं ॥ २०·२ ॥

[त्वया प्रियस्थानाद्भ्रंशिताः देव निजकृपाणवासिताः ॥
तद्गतसलिलाश्रुभिर्नित्यं रिपुनृपश्रियो रुदन्तीव भृशम् ॥ २०·२ ॥]

'पइं'त्ति त्वया प्रियस्थानात्सहवासाद्भ्रंशिता देव स्वखड्गे पराश्रये वासिताः । असिगतजलाश्रुभिर्नित्यं रिपुनृपश्रियो रुदन्तीव भृशम् ॥ २०·२ ॥

उदा०—उय चित्तालिहियावि हु वाला । संमोहइ पीयाविव हाला ॥
पच्चक्खं पुण दिट्ठा किर सा । हालाहलमिव मारइ सहसा ॥ २०·३ ॥ उवचित्ता ।

[पश्य चित्रालिखितापि खलु बाला । संमोहयति पीतेव हाला ॥
प्रत्यक्षं पुनर्दृष्टा किल सा । हालाहलमिव मारयती सहसा ॥ २०·३ ॥]

स्पष्टा ॥ २०·३ ॥

उदा०—चंदुज्जोओ चंदणलेवो । कुवलयसिज्जा कमलुक्खेवो ॥
दाहिणमारुयउ य कप्पूरं । अहियं विरहे डहइ सरीरं ॥ २०·४ ॥
पायाकुलयं कस्सवि ।

[चन्द्रोद्योतश्चन्दनलेपः । कुवलयशय्या कमलोत्क्षेपः ॥
दक्षिणमारुतश्च कर्पूरः । अधिकं विरहे दहति शरीरम् ॥ २०·४ ॥]

कमलोत्क्षेपः पद्मदलोपवीजनम् । कर्पूरं वीर्ये शीतलम् । यदाह—

कटुतिक्तोष्णमगुरु स्निग्धं वातकफापहम् ।
तिक्तं सुरभि शीतं च कर्पूरं लघु लेखनमिति ॥ ६० ॥ ॥ २०·४ ॥

चउ चा टगणो मुत्तावलिया पो टदुगका पुणो वयणं ॥
तं चउसु अंतजमियं मडिला पाएसु दुसु दुसु अ अडिला ॥ २१ ॥

[चत्वारः चाः टगणो मुक्तावलिका; पटद्विकका: पुनर्वदनम् ।
तच्चतुर्ष्वन्तयमितं मडिला पादयोर्द्वयोर्द्वयोश्चाडिला ॥ २१ ॥]

चत्वारस्त्रिमात्रा एकश्चतुर्मात्रो मुक्तावलिका । एकः षण्मात्रो द्वौ चतुर्मात्रावेको द्विमात्रः पुनर्वदनम् । तदेव चतुर्ष्वपि पादेष्वन्ते यमकितं मडिला । द्वयोर्द्वयोः पादयोः पुनराडिला ॥ २१ ॥

उदा०—न सुयइ न हसइ न हु सा जंपइ । सुहय तरुणि तुह विरहे संपइ ।
केलिण्हाणभोयणविहिविसए । केवलमुत्ता वलियं ससए ॥२१·१॥ मुत्तावलिया ।

[न स्वपिति न हसति न खलु सा जल्पति । सुभग तरुणी तव विरहे संप्रति ।
केलिस्नानभोजनविधिविषये । केवलमुक्ता वलितं श्वसिति ॥ २१·१ ॥]

केवलमुक्ता सती वलियं अत्यर्थं श्वसिति ॥ २१·१ ॥

उदा०—जउ तुह तिहुयणनाह निहालिउ । तउ मइं हेलह(इ) दुहु अवहेलिउ ।
जउ तुह पवयणु पाविउ सासिय । तउ मह पूरिय सयलवि कामिय ॥ २१·२ ॥
वयणं ।

[यदा त्वं त्रिभुवननाथ निभालितः । तदा मया हेलया दुःखमवहेलितम् ।
यदा तव प्रवचनं प्राप्तं स्वामिन् । तदा मम पूरितं सकलमपि कामितम् ॥ २१·२ ॥]

उदा०—चिरमडिलहं भवरन्नि असत्थ[हं] । जे आसासय धम्मियसत्थहं ।
पणमह मुणियजिणागमसत्थहं । ताहँ गुरुहँ तिहुयणवि पसत्थहं ॥ २१·३ ॥
[मडिला ।]

[चिरमटनशीलानां भवारण्येऽस्वस्थानां । ये आश्वासका धार्मिकसार्थानाम् ॥
प्रणमत ज्ञातजिनागमशास्त्रेभ्यः । तेभ्यो गुरुभ्यस्त्रिभुवनेपि प्रशस्तेभ्यः ॥ २१·३ ॥]

चिरमटनशीलानां भवारण्ये अश्व(स्व)स्थानां ये आश्वासका धार्मिकसार्थानां प्रणमत ज्ञातजिनागमशास्त्रेभ्यस्तेभ्यो गुरुभ्यस्त्रिभुवनेपि प्रशस्तेभ्यः । 'अडिलह'त्ति अटितुं शीलमेषामिति । 'तच्छीलाद्यर्थस्येर' (हे० ८·२·१४५) इति अडिर इति सिद्धे 'रस्य लो वा' (हे० ८·२·२२६) इति लत्वम् ॥ २१·३ ॥

उदा०—निअडि लयहं परिअडहिं सिलीमुह । मयणि निसिय ससिसिलह सिलीमुह ॥
तुह विरहानलि सुसियवसंतह । पहिय पवेसुवि विसमु वसंतह ॥ २१·४ ॥
अडिला ।

[निकटे लतानां पर्यटन्ति शिलीमुखाः । मदनेन निशाताः शशिशिलायां शिलीमुखाः ॥
तव विरहानले शुष्कवसान्त्रस्य । पथिक प्रवेशोपि विषमो वसन्तस्य ॥ २४·४ ॥]

निकटे लतानां कुसुमसौरभात्पर्यटन्ति भ्रमराः । मदनेन निशाताः शशिशिलायां शराः । तव विरहानलशुष्कवसान्त्रस्य हे पथिक प्रवेशोपि विषमो वसन्तस्य दूरे प्रकर्षः ॥ २१·४ ॥

पद्धडिया टचउक्कं चरमे टे मज्झका, न विसमे जो ।
टदुगं तगणो खण्डं; चउ ता मयणावयारुत्ति ॥ २२ ॥

[पद्धटिका टचतुष्कं चरमे टे मध्यकौ, न विषमे जः ।
टदुगं तगणः खण्डं, चत्वारस्ता मदनावतार इति ॥ २२ ॥]

चतुर्मात्रचतुष्कं पद्धटिका । तत्रान्त्ये चतुर्मात्रे मध्यकावेव । न च विषमे जगणः । तथा द्वौ चतुर्मात्रावेकः पञ्चमात्रः खण्डम् । तथा चत्वारः पञ्चमात्रा मदनावतारः । इति शब्दः प्रकारार्थः एतत्प्रकाराणि छन्दांसि सूचयति । एकः षण्मात्रश्चत्वारः समा मध्यकाश्चतुर्मात्रा हेला । अजाः समाः पञ्च चतुर्मात्राः एकः पञ्चमात्रोधिकाक्षरा । द्वौ त्रिमात्रौ त्रयश्चतुर्मात्रा एकस्त्रिमात्रो मञ्जिरी । षट्पञ्चचतुस्त्रिद्विमात्रा अरविन्दमिति पद्धटिकाप्रकाराणि । एकः षण्मात्र एकश्चतुर्मात्र एकस्त्रिमात्र उपखण्डम् । एकः षण्मात्रो द्वौ चतुर्मात्रौ खण्डितेति खण्डप्रकाराणि । एतत् त्रयमवलम्बकाख्यं ज्ञेयम् । पञ्चषट्सप्ताष्टनवपञ्चमात्राणि क्रमात् मधुकरी–नवकोकिला–कामलीला–सुतारा–वसन्तोत्सवाख्यानि मदनावतारप्रकाराणि ॥ २२ ॥

उदा०—धन्नह उद्दामपणामरंगि । भालत्थलि पडिसंकंत चंगि ।
गुरुसमुद्दसूरि पयनक्खु कंति । कप्पद्धडिआइ[1] तुलं वहंति ॥ २२·१ ॥ पद्धडिया ।

[धन्यानामुद्दामप्रणामरङ्गे । भालस्थले प्रतिसंक्रान्ता सुन्दरी ।
गुरोः समुद्रसूरेः पदनखकान्तिः । कल्पवृक्षस्य तुलां वहति ॥ २२·१ ॥]

'नक्खु'त्ति द्वितीयतुर्ययोरुपरि पूर्वः (हे० ८·२·९०) इति द्वितीयोपरि प्रथमः ॥ २२·१ ॥

उदा०—वेरि य केसरिसरहओ । साहिय ठ खंड भरहओ ।
कयसंजमो महारहो । सुव्वइ चक्कीवि भरहो ॥ २२·२ ॥ खंडं ।

[वैरिणी केसरिशरभौ । कथितो हि खण्डो भरतः ।
कृतसंयमो महारथः । श्रूयते चक्र्यपि भरतः ॥ २२·२ ॥]

स्पष्टम् ॥ २२·२ ॥

उदा०—रोसगुरुगिरिसविसमच्छिमुच्छंतए
पलयजलणंमि गयणंमि गच्छंतए ।
तंमि तम्मंतरइवयणनलिणे खणे
को खमो हुज्ज मयणावयारक्खणे ॥ २२·३ ॥ [मयणावयारो ।]

[रोषगुरुगिरिशविषमाक्षिणि मूर्च्छति प्रलयज्वलने गगनं गच्छति ।
तस्मिंस्ताम्यद्रतिवदननलिने क्षणे कः क्षमो भवेन्मदनापदारक्षणे ॥ २२·३ ॥]

ताम्यद्रतिवदननलिने क्षणे कः क्षमो भवेन्मदनापदारक्षणे अपि तु न कोपि । हेलाधिकाक्षरादीनि स्वयमुदाहार्याणि ॥ २२·३ ॥

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१ Is it कप्पज्झडिआइ ? झडिआ (cf. Marathi झाड) is rendered by me as वृक्ष. But this would mean that the name of the metre is पज्झटिका and not पद्धटिका as the ms. reads. Jain prosodists give the name as पद्धतिका. The Prakrita Paingala, however, gives it as पज्झटिका. See Bibliotheca Indica edition, p. 217.

तदुगं टदुगं चगणो गलियययमह चदुगटतिगचगणगुरू ।
खंजयमह टगणपंचगलहुगुरू रासयं होई ॥ २३ ॥

[तद्विकं टद्विकं चगणो गलितकमथ चद्विकटत्रिकचगणगुरवः ।
खञ्जकमथ टगणपञ्चकलघुगुरवो रासकं भवति ॥ २३ ॥]

इह हि गाथादण्डकादिवर्जं सर्वच्छन्दांसि यमकिताङ्घ्रीणि सामान्येन गलितकानि । सर्वगलितकानि सानुप्रासाणि यमकिताङ्घ्रीणि सामान्येन खञ्जकानि । सर्वखञ्जकानि एकेन द्वाभ्यां त्रिभिर्वा छन्दोभिर्दीर्घीकृतानि सामान्येन शीर्षकाणि । सर्वा अपि जातयः सामान्येन रासकम् । यदाह—

सव्वाउ वि जाईओ पत्थाववसेण इत्थ वज्झंति ।
रासाबंधो नूणं रसायणं बुद्धगुट्ठीसु ॥ ६१ ॥

विशेषात्तु द्वौ पञ्चमात्रौ द्वौ चतुर्मात्रावेकस्त्रिमात्रो गलितकम् । यमकिताङ्घ्रित्वाम्नानाद्भूरिभेदं चेदम् । अथ द्वौ त्रिमात्रौ त्रयश्चतुर्मात्रा एकस्त्रिमात्रो गुरुरिति खञ्जकम् । इदमपि बहुविधम् । अथ पञ्च चतुर्मात्रा लघुर्गुरुश्च रासकम् । एतदप्यनेकधा । शीर्षकाणि त्वग्रे द्विभङ्गीत्रिभङ्गीभ्यां वक्ष्यति ॥ २३ ॥

उदा०—घणपयट्ट पियसंकह मुहि सासिहि सहिय
गंडफलगि सहुं पाणिहं धवलिम आरुहिय ।
गलिय अंसुजलि सहुं नयणह विब्भम ललिय
तुहुं पियसहि विरहानलि बहुविह लंघलिय ॥ २३·१ ॥ गलिययं ।

[घनप्रवृत्ता प्रियसंकथा मुखे श्वासैः सह
गण्डफलके सह पाणिना धवलिमा आरूढः ।
गलितः अश्रुजलेन सह नयनयोर्विभ्रमो ललितः
त्वं प्रियसखि विरहानलेन बहुविधं त्रासिता ॥ २३·१]

स्पष्टम् ॥ २३·१ ॥

उदा०—उग्गसेणतणयाइ मिलायंतवयणाए
पवलबहलबाहपवाहझरंतनयणाए ।
चइवि जंतु उज्जंति रूवजियनलकूवरो
सच्चविओ सविलक्खं जयइ जिणवरो ॥ २३·२ ॥ खंजयं ।

[उग्रसेनतनयया म्लायमानवदनया
प्रबलबहलबाष्पप्रवाहझरन्नयनया ।
त्यक्त्वा गच्छन्नुज्जयन्तं रूपजितनलकूबरः
प्रत्यक्षीकृतः सविलक्षं जयति नेमिजिनवरः ॥ २३·२ ॥]

'सच्चविउ'त्ति दृष्टः ॥ २३·२ ॥

उदा०—पणयजणकप्परुक्खसरिसं पयतामरसं
जाण नमंति सुरा सययं कयमणुक्करिसं।
केवलणाणपईवपयासियसयलविसया।
ते जिणणाहा तुम्हं कुणंतु भद्दं सया॥ २३·३॥

[प्रणतजनकल्पवृक्षसदृशं पदतामरसं
येषां नमन्ति सुराः सततं कृतमनउत्कर्षम्।
केवलज्ञानप्रदीपप्रकाशितसकलविषया—
स्ते जिननाथा युष्माकं कुर्वन्तु भद्रं सदा॥ २३·३]॥ २३॥

सा चंदलेहिया पो टचउक्कं को य जत्थ; अह दुवई।
पो पंच टा गुरू तत्थ मज्झका पढमपंचमटा॥ २४॥

[सा चन्द्रलेखा पः टचतुष्कं कश्च यत्र; अथ द्विपदी।
पः पञ्चटाः गुरुस्तत्र मध्यकौ प्रथमपञ्चमटौ॥ २४॥]

यत्रैकः षण्मात्रश्चत्वारश्चतुर्मात्रा एको द्विमात्रश्च सा चन्द्रलेखिका। अथ सा द्विपदी यत्रैकः षण्मात्रः पञ्च चतुर्मात्रा एको गुरुः। 'तत्थ'त्ति तेषु पञ्चसु चतुर्मात्रेषु मध्यकौ प्रथमपञ्चमौ॥ २४॥

उदा०—वहलंधारपडलमयमयमयपंकचच्चिए
नहदेवंमि पउरतरतारयकुसुमअच्चिए।
जामिणिधम्मिणीइ ओ अंकदुरेहदुरेहिया
केयइदोणियव्व आरोविय चंदलेहिया॥ २४·१॥ [चंदलेहिया]।

[वहलान्धारपटलमृगमदमयपङ्कचर्चिते
नभोदेवे प्रचुरतरतारकाकुसुमार्चिते।
यामिनीधर्मिण्या ओ अङ्कद्विरेफराजिता
केतकिद्रोणिकेवारोपिता चन्द्रलेखिका॥ २४·१॥]

ओ इत्यव्ययं सूचनायाम्। यदाह—ओ सूचनापश्चात्तापे (हे० ८·२·२०३)। केतकी-द्रोणिकेति केतकीदलं हि द्रोणाकृति स्यात्॥ २४·१॥

उदा०—घोरअणोरपारअंधारयपंकुच्छंगवुड्डुयं
कड्ढिवि कठिणअंककिणकलिओ हढिण विलोयगड्डुयं।
चंदुवइल्लु जेम्व ओ सद्दलि नहकच्छंमि निब्भरं
तारयनियरकिरणउक्केरतिणंकुर चरइ अइचिरं॥ २४·२॥ दुवई।

[घोरानाद्यनन्तान्धारपङ्कोत्सङ्गनिमग्नं
कृष्ट्वा कठिणाङ्ककिणकलितो हठेन विलोकरथम्।
चन्द्रवृषभो ननु शाद्वले नभःकच्छे निर्भरं
तारकानिकरकिरणोत्करतृणाङ्कुरांश्चरत्यतिचिरम्॥ २४·२॥

'उक्केर'त्ति उत्करः। 'वल्युत्करपर्यन्ताश्चर्ये वा' (हे० ८·१·५८)। तथा द्विपद्येव गुरुणैकेनाधिका आरनालम्। उपान्त्यलघुना पुनरूना कामलेखा। ते अप्येवमुदाहार्ये ॥ २४·२ ॥

रासावलयं पो अजटगणो पो तो य; वत्थुवयणे तु।
पगणो अजटो मज्झकटगणो अजटो य पगणो य ॥ २५ ॥

[रासावलयं पः अजटगणः पः तश्च; वस्तुवदने तु।
पगणो अजटो मज्झकटगणो अजटश्च पगणश्च ॥ २५ ॥]

एकः षण्मात्र एको जगणरहितश्चतुर्मात्रः एकः षण्मात्र एकः पञ्चमात्रश्च रासावलयम्। वस्तुवदने त्वेकः षण्मात्र एको जगणरहितश्चतुर्मात्र एको मध्यकश्चतुर्मात्र एको जगणरहितश्चतुर्मात्र एकः षण्मात्रश्च। वस्तुकमित्यन्ये। लघुषोडशकाद् द्विद्विलघुवृद्ध्या चेदमेकचत्वारिंशद्विधम्। यदाह—

वंसो वित्तो वालो वाहो वामो वलाहओ विंदो।
विद्धो विसो विसालो विसारओ वासरो वेसो ॥ ६२ ॥

तुंगो रिंगो भिंगो भिंगारो भीसणो भवो भालो।
भद्दो भग्गो भट्टो भीरू तत्तो भडो भसलो ॥ ६३ ॥

अलओ वलओ मलओ मंजीरो मयमयो मओ माणी।
महणो मसिणो मउलो महो मुहो मइहवो मुहलो ॥ ६४ ॥

एए नामनिबद्धा चउवीसकला हवंति वत्थुवया।
सोलहलहुआउ लहूहिं वड्ढमाणेहिं दोदोहिं ॥ ६५ ॥

[एते नामनिबद्धाः चतुर्विंशतिकला भवन्ति वस्तुवदनाः।
षोडशलघुकाल्लघुभ्यां वर्धमानाभ्यां द्वाभ्यां द्वाभ्याम् ॥ ६५ ॥]

रासावलयपूर्वार्धं वस्तुवदनकोत्तरार्धं यद्वा वस्तुवदनपूर्वार्धं रासावलयोत्तरार्धमिति द्विधापि संकीर्णाख्यं छन्दः ॥ २५ ॥

उदा०—ढक्कपडहपडुपडिरवमुहरासावलउ
बहुवलबहलियहलवोलाउलसुरनिलउ।
तुह आगमणु नियवि निव भयभिंभलनयणु
निय वि नियंबिणि चइवि पलाइउ वेरियणु ॥ २५·१ ॥ [रासावलओ]।

[ढक्कापटहपटुप्रतिरवमुखराशावलयं
बहुबलबहलितकलकलाकुलसुरनिलयम्।
तवागमनं दृष्ट्वा नृप भयविह्वललोचनः
निजामपि नितम्बिनीं त्यक्त्वा पलायितो वैरिजनः ॥ २५·१ ॥]

'मुहरासावलउ'त्ति मुखरितदिक्चक्रम्। 'हलवोलु'त्ति कलकलः। 'नियवि'त्ति दृष्ट्वा। 'नियवि'त्ति निजा अपि ॥ २५·१ ॥

उदा०—कय वयंसि दुहुदाहु देहि जक्कंगुच्चोडणु
उण्हु सासु मुहि महुरअहररसअमयविलूडणु ।
अंसुसित्तु थणवत्थु वयणु विच्छाउ निहालह
दुल्लहवल्लहविप्पलंभु किम्व वहलिउ वालह ॥ २५·२ ॥ वत्थुवयणं ।

[कृता वयस्ये दुःखदाहा देहे चन्दनचर्चा
उष्णः श्वासो मुखे मधुराधररसामृतविलोडनः ।
अश्रुसिक्तं स्तनवल्कं वदनं विच्छायं निभालयत
दुर्लभवल्लभविप्रलम्भः किमिव वहलीकृतो वालायाः ॥ २५·२ ॥]

'चक्कंगि'त्ति चन्दनम् ॥ २५·२ ॥

रसटा उच्छाहो तइयपंचमा मज्झका अजा सेसा ।
इह चउपईसु पायं विसमसमपयाण अणुपासो ॥ २६ ॥

[रसटाः उत्साहस्तृतीयपञ्चमौ मध्यकौ अजा शेषाः ।
इह चतुष्पदीषु प्रायो विषमसमपादयोरनुप्रासः ॥ २६ ॥]

षट् चतुर्मात्रा उत्साहः । अत्रापवादः । तृतीयपञ्चमौ मध्यकौ । जगणरहिताः शेषाः । इहैतासु गाथावर्जं चतुष्पदीषु विषमसमयोः पादयोरनुप्रासः । प्रायोग्रहणात्पञ्चाननललितादौ समपादयोरिति ॥ २६ ॥

उदा०—नो वीरह मंडलग्गि लग्गइ न वसइ सायरि
नो खिल्लइ महुमहउरि न य वियरइ कमलायरि ।
वेसायणसिहिणि नवि लसइ करिदसणि न पसरइ
लच्छि थिरत्तणु पुरिसह उच्छाहि परि जइ करइ ॥ २६·१ ॥ उच्छाहो ।

[न वीराणां मण्डलाग्रे लगति न वसति सागरे
न खेलति मधुमथनोरसि न च विचरति कमलाकरे ।
वेश्याजनस्तने नापि लसति करिदशने न प्रसरति
लक्ष्मीः स्थिरत्वं पुरुषस्योत्साहे तु जगति करोति ॥ २६·१ ॥]

स्पष्टः ॥ २६·१ ॥ (इति) चतुष्पदीप्रकरणम् ॥

अथ पञ्चपदी ।

तगणदुगटगणलहुणो पढमतइयपंचमेसु चरणेसु ।
टा णवरि तइयपंचमपाएसुं मज्झकच्चेय ॥ २७ ॥

दुइयतुरिएसु टदुगं चो य इमा तिपयरइयपुव्वद्धा ।
तइयप्पंचमपयअणुपासा मत्ता पउरभेया ॥ २८ ॥

[तगणद्विकटगणलघवः प्रथमतृतीयपञ्चमेषु चरणेषु ।
टौ केवलं तृतीयपञ्चमपादयोर्मध्यकावेव ॥ २७ ॥

द्वितीयतुर्ययोष्टद्विकं चश्चेयं त्रिपादरचितपूर्वार्धा ।
तृतीयपञ्चमपदानुप्रासा मात्रा प्रचुरभेदा ॥ २८ ॥]

प्रथमतृतीयपञ्चमेष्वंह्रिषु द्वौ पञ्चमात्रावेकश्चतुर्मात्र एको लघुः केवलं तृतीयपञ्चमपादयोर्यौ चतुर्मात्रौ तौ मध्यकावेव । द्वितीयचतुर्थपादयोर्द्वौ चतुर्मात्रावेकस्त्रिमात्र एवं पञ्चपादा यस्यामियं पादत्रयकृतपूर्वार्धा- अर्थात्पादद्वयकृतोत्तरार्धा तृतीयपञ्चमपादयोः सानुप्रासा प्रचुरभेदा मात्रा नाम पञ्चपदी ॥ २७ ॥ २८ ॥

उदा०—महुमहूसवमुहि वित्तु मत्त । फुल्लंधुयभंगुरिहि । गुंदिभरिहि मायंद झंपिय ।
पियमाहवि मुणिमुणिवि । मुणिवि किंपि झाणाउ कंपिय ॥ २८·१ ॥ [मत्ता] ।

[मधुमधूत्सवमुखे वृत्तो मत्त- । भृङ्गभङ्गुरैः- । मंजरीभरैर्माकन्द आच्छादितः ॥
प्रियमाधव्या मुणमुणाय्य । मुनयः किमपि ध्यानात्कम्पिताः ॥ २८·१ ॥]

'गुंदि'त्ति मञ्जरी । 'पियमाहवि'त्ति कोकिला ॥ 'पउरभेय'त्ति भणनान्मत्तवालिका १ मधुकरिका २ मत्तविलासिनी ३ मत्तकरिणी ४ बहुरूपेति ५ संज्ञा अस्या भेदा ज्ञेयाः । यदवोचच्छन्दःकन्दल्याम्—

मत्तच्चिय उच्चइ मत्तवालिया दुइयतुरियचरणेसु ।
पढमटगणंमि तगणे कयंमि जुगवं अजुगवं वा ॥ ६६ ॥

समचरणणिहणटगणे ते युज्य कमेण मत्तमहुअरिया ।
[इय] मत्तविलासिनिया सिहिसरपयमुहदुतेसु दुटा ॥ ६७ ॥

मत्तकरिणीवि एवं सिहिसरपाएसु टंमि जइ तगणो ।
एयासिं मत्ताईण संकरो होइ बहुरूवा ॥ ६८ ॥

[मात्रैवोच्यते मत्तवालिका द्वितीयतुरीयचरणयोः ।
प्रथमटगणे तगणे कृते युगपद्युगपद्वा ॥ ६६ ॥

समचरणनिधनटगणे तौ योजयित्वा क्रमेण मत्तमधुकरिका ।
इति मत्तविलासिनी शिखिशरपदमुखद्वितयोः द्विटौ ॥ ६७ ॥

मत्तकरिण्यप्येवं शिखिशरपादयोः टे यदि तगणो ।
एतासां मात्राणां संकरो भवति बहुरूपा ॥ ६८ ॥]

आसामुदाहरणानि ग्रन्थान्तराज्ज्ञेयानि । पञ्चपदीप्रकरणम् ॥ २८·१ ॥

अथ षट्पदी—

दसअट्ठतेरसहिं वा इह वारसअट्ठतेरसहिं अहवा ।
अट्ठट्ठेगारसहिं व दसट्ठएकारसहिं वावि ॥ २९ ॥

वारसअट्ठेगारसहिं वा रविवसुरवि(वी)हिं य कलाहिं ।
तिसु तिसु पएसु कमसो दलजुयले बहुविहा घत्ता ॥ ३० ॥

एसा कडवयनिहणे छड्डुणिया इत्थ पढमबिहुयाण ।
तयछट्ठआण [य] चउत्थपंचमाणं च अणुपासो ॥ ३१ ॥

[दशाष्टत्रयोदशभिर्वा इह द्वादशाष्टत्रयोदशभिरथवा ।
अष्टाष्टैकादशभिर्वा दशाष्टैकादशभिर्वापि ॥ २९ ॥

द्वादशाष्टैकादशभिर्वा रविवसुरविभिर्वा कलाभिः ।
त्रिपु त्रिपु पादेषु क्रमशो दलयुगले बहुविधा घत्ता ॥ ३० ॥

एषा कडवकनिधने छड्डुणिकात्र प्रथमद्वितीययोः ।
तृतीयषष्ठयोश्च चतुर्थपञ्चमयोश्चानुप्रासः ॥ ३१ ॥]

'इह'त्ति अस्मिश्छन्दसि दशाष्टत्रयोदशादिकला यथासंख्यं क्लृप्तत्रित्रिपादघटितार्धद्वया बहुविधा घत्ता नाम षट्पदी। वक्ष्यमाणस्य संधेर्मुखे कडवकस्य त्वन्ते ध्रुवमियं कार्यैव । ध्रुवा ध्रुवकमिति संज्ञाद्वयेपि एषा कडवकान्ते प्रक्रान्तार्थस्य भङ्ग्यन्तरेणाभिधाने छडणिकेति तुर्यनामापि । 'इत्थ'त्ति अस्यां घत्तायां प्रथमद्वितीययोस्तृतीयषष्ठयोश्चतुर्थपञ्चमयोः पादयोरनुप्रासः ॥ २९–३१ ॥

उदा०—मणि माणसमुद्धय । बप्पुड महय(मुद्धय) । जे जिणिंद तुह नहु णमिय ।
दुहसंघत्ताविय । कुसमय-भाविय । ते नर निरु भवि चिरु भमिय ॥ ३०·१ ॥
[घत्ता] ।

[मनसि मानसमुद्धताः । मूर्खा वराकाः । ये जिनेन्द्र त्वां न प्रणताः ॥
दुःखसंघतापिताः । कुसमयभाविताः । ते नराः खलु भवे चिरं भ्रान्ताः ॥ ३०·१ ॥]

'संघत्ताविय'त्ति 'समासे वा' (हे ८·२·९७) इति द्वित्वम्। 'बप्पुडु'त्ति शीघ्रादित्वाद्वराकस्य बप्पुडः[1]। 'निरु'त्ति निश्चयार्थे अव्ययम् ॥ ३०·१ ॥

उदा०—जय जिणसासणणंदन(ण) । वणहरियंदण । निम्मलजसचंदणमलय ।
गुरुकुलगयणदिवायर । गुणमणिसायर । तिलयसूरि गणहरतिलय ॥ ३०·२ ॥
महिभरसेसह । भीमनरेसह । जउ वज्जिय जयढक्क ।
तउ रिउवग्गह । भयभरभग्गह । हियडइ पडिय धसक्क ॥ ३०·३ ॥
भग्गउ अइयारिहिं । इक्कपहारिहिं । समरि सयंभरिराउ ।
घणरणकुड्डालह । कुमरप्पालह । तिणि मणि भइउ विसाउ ॥ ३०·४ ॥

[जयजिनशासननन्दन- । वनहरिचन्दन । निर्मलयशश्चन्दनमलय ॥
गुरुकुलगगनदिवाकर । गुणमणिसागर । तिलकसूरे गणधरतिलक ॥ ३०·२ ॥
महाभरशेषस्य । भीमनरेशस्य । यदा वाद्यते जयढक्का ॥
तदा रिपुवर्गस्य । भयभरभग्नस्य । हृदये पतिता भीतिः ॥ ३०·३ ॥
भग्नोतिचारिभि- । रेकप्रहारेण । समरे शाकंभरीराजः ।
घणरणकौतुकवतः । कुमारपालस्य । तेन मनसि भक्तो विषादः (?) ॥ ३०·४ ॥]

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[1] The reference is to हे० ८. ४. ४२२; but the actual word बप्पुड occurs under ८. ४. ३८७.

'कुड्डालह'त्ति । शीघ्रादित्वात् । कौतुकस्य कुड्डं तत आलश्च ॥ ३०.४ ॥

उदा०—दलि महियलु रिह्लंतह । तुह चह्लंतह । दीसहि जय जयवीर ।
　　कट्ठ अमित्तह चित्तिहिं । तिण पुण दंतिहिं । गेहिणिनयणिहिं नीर ॥ ३०.५ ॥*

[दलेन महीतलमलंकुर्वाणस्य । तव चलतः । दृश्यते जय जगद्वीर ॥
कष्टा अमित्राणां चित्ते । तृणं पुनर्दन्ते । गृहिणीनयनेषु नीरम् ॥ ३०.५ ॥]

'कट्ठ'त्ति काष्ठानि कष्टानि च ॥ ३०.५ ॥

उदा०—दीसहि सुंड गयाणणि । कव्वइ कइयणि । जूयचडण सिरि निब्भर ।
　　मारण जइपरिपा(वा)रइ । रज्जि तहारइ । कुमरनरिंद किवायर ॥ ३०.६ ॥*

[दृश्यते शुण्डा गजानने । काव्यानि कविजने । यूकापतनं शिरसि निर्भरम् ॥
मारणं यतिपरिवारे (?) । राज्ये तव । कुमारनरेन्द्र कृपाकर ॥ ३०.६ ॥]

'सुंड'त्ति मदिराः करिकराश्च । 'कव्व'त्ति कव्यानि काव्यानि च । द्यूतपतनानि यूकापतनानि च । दिङ्मात्रमिदं घत्ताषट्कम् । एवं सप्तकलाद्यैः सप्तदशकलान्तैः पादैस्तुल्यैरतुल्यैस्तुल्यातुल्यैर्वा त्रिभिस्त्रिभिर्वद्धार्धद्वयानेकधा विदग्धगोष्ठीगरिष्ठा घत्ता । किंच तृतीयषष्ठपादयोर्दशादयो मात्रा एकैकवृद्धया यावत्सप्तदश; शेषाङ्घ्रिचतुष्के तु सप्तैव यत्र सा षट्पदजातिर्नाम षट्पदी । दशादीनां सप्तदशान्तानामष्टविधत्वादष्टधा । सप्तस्थाने अष्टमात्राश्चेत्तदा सैवोपजातिर्नाम षट्पदी पूर्ववदष्टधा । अष्टस्थाने नव चेत् तदावजातिर्नाम षट्पदी प्राग्वदष्टधा । एवं षट्पदजात्युपजात्यवजातीनां प्रत्येकमष्टविधत्वाच्चतुर्विंशतिधा षट्पदी । यदवोचच्छन्दःकन्दल्याम्—

जीइ कलाउ दसाई सत्तरसंता य सिहिरसपएसु ।
सेसेसु सत्त छपई सा छपई नाम अट्ठविहा ॥ ७१ ॥

इय अट्ठहि उवजाई सत्तट्ठाणे कलाहि अट्ठविहा ।
नवहि पुणो अवजाई एवं चउवीसहा छपई ॥ ७२ ॥

[यस्याः कलाः दशादयः सप्तदशान्ताश्च शिखिरसपदयोः ।
शेषेषु सप्त षट्पदी सा षट्पदी नामाष्टविधा ॥ ७१ ॥

इति अष्टभिरुपजातिः सप्तस्थाने कलाभिरष्टविधा ।
नवभिः पुनरवजातिः एवं चतुर्विंशतिविधा षट्पदी ॥ ७२ ॥]

चतुष्पदीद्विपद्यावपि ध्रुवाध्रुवकघत्तासंज्ञे ज्ञेये । ते अपि संधिमुखे कडवकान्ते ध्रुवं कार्ये । केवलं कडवकान्ते चतुष्पद्येव छडणिकाख्या न द्विपदी । यच्छन्दःकन्दली—

कडवयनिवहो संधी पद्धडियाईहिं चउहिं पुण कडवं ।
संधिमुहे कडवंते धुवा य धुवयं च घत्ता वा ॥ ७३ ॥

सा तिविहा छपई चउपई य दुपई य तासु पुण दुन्नि ।
छच्चउप्पईओ कडवयनिहणे छड्डुणियनामावि ॥ ७४ ॥

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* Both 30.5 and 30.6 are fine examples of श्लिष्टपरिसंख्या.

[कडवकनिवहः संधिः पद्धतिकादिभिश्चतुर्भिः पुनः कडवम् ।
संधिमुखे कडवान्ते ध्रुवा च ध्रुवकं च घत्ता वा ॥ ७३ ॥

सा त्रिविधा षट्पदी चतुष्पदी च द्विपदी च तासु पुनर्द्वे ।
षट्चतुष्पद्यौ कडवकनिधने छड्डुणिकानाम्न्यावपि ॥ ७४ ॥]

तथान्तरसमार्धसमा संकीर्णा सर्वसमा चेति चतुर्धा चतुःपदी । यच्छन्दःकन्दली—

अह चउपईओ चउहा हवंति अन्तरसमा तहद्धसमा ।
संकिन्ना सव्वसमा य तासु तावंतरसमाओ ॥ ७५ ॥

विसमे सेगा सेगा सत्ताई सोल जाव पत्तेयं ।
अट्ठाई जा सतरस सेगा सेगा समे मत्ता ॥ ७६ ॥

चंपयकुसुमाइणामियाओ जाईओ हुंति पणवन्ना ।
दिसिगहवसुहयरससरसायरसिहिणयणचंदभेएहिं ॥ ७७ ॥

एआओच्चिय सुमणोरमाइनामाओ वच्चए मुणह ।
एवं दहुत्तरसयं चउप्पई अंतरसमाओ ॥ ७८ ॥

अंतरसमयच्चिय दुइयतइयपायाण विणिमयंमि कए ।
अद्धसमा य दहुत्तरसयसंखा तेहिं णामेहिं ॥ ७९ ॥

दुहि तिहि चउहिवि विसरिसपाएहि विमिस्सियाओ संकिन्ना ।
सव्वसमाओ पुण सरीसएहिं सव्वेहिं पाएहिं ॥ ८० ॥

[अथ चतुष्पद्यश्चतुर्धा भवन्ति अन्तरसमाः तथार्धसमाः ।
संकीर्णाः सर्वसमाश्च; तासु तावदन्तरसमाः ॥ ७५ ॥

विषमे सैकाः सैकाः सप्तादयः षोडश यावत्प्रत्येकम् ।
अष्टादयो यावत्सप्तदश सैकाः सैकाः समे मात्राः ॥ ७६ ॥

चम्पककुसुमादिनाम्न्यो जातयो भवन्ति पञ्चपञ्चाशत् ।
दिग्ग्रहवसुहयरसशरसागरशिखिनयनचन्द्रभेदैः ॥ ७७ ॥

एता एव सुमनोरमादिनाम्नीः व्यत्यये जानीत ।
एवं दशोत्तरशतं चतुष्पद्यः अन्तरसमाः ॥ ७८ ॥

अर्धसमानामेव द्वितीयतृतीयपादयोः विनिमये कृते ।
अर्धसमाश्च दशोत्तरशतसंख्याः तैः [एव] नामभिः ॥ ७९ ॥

द्वाभ्यां त्रिभिश्चतुर्भिरपि विसदृशपादैः विमिश्रिताः संकीर्णाः ।
सर्वसमाः पुनः सदृशैः सर्वैः पादैः ॥ ८० ॥]

कुङ्कुमाद्यास्तु चतुःषष्टिधा द्विपदी । तयोः पञ्चाननललितामलयमारुतकदोहकापदोहकाद्याः कतिचिदन्तरसमाचतुष्पदीभेदाः कुङ्कमाद्याश्च कतिचिद्द्विपदीभेदाः पञ्चाननललिता च बहुशः संधिमुखेषु प्रयुक्ता दृश्यते ॥ २९ ॥ ३० ॥ ३१ ॥

पपका टदुगं पपटा कमेण मुहणिहणदलपयतिगेसु ।
कित्तिधवलं दलजुगे पढमतइज्जाण अणुपासो ॥ ३२ ॥

[पपकाष्टदुगं पपटाः क्रमेण मुखनिधनदलपदत्रिकेषु ।
कीर्तिधवलं दलयुगे प्रथमतृतीययोरनुप्रासः ॥ ३२ ॥]

धवलव्याजाद्येन च्छन्दसा पुमान् वर्ण्यते तद्धवलम् । तच्च त्रिधा । अष्टपात् षट्पाच्चतुष्पात् । यदाह—

धवलमिहेण सुपुरिसा वन्निज्जइ जेण तेण सो धवलो ।
धवलोवि होइ तिविहो अट्ठपउ च्छप्पउ च्चउप्पाओ ॥ ८१ ॥

[धवलमिषेण सुपुरुषो वर्ण्यते येन तेन स धवलः ।
धवलोपि भवति त्रिविधः अष्टपाद् षट्पाद् चतुष्पाद् ॥ ८१ ॥]

तत्राष्टपदश्रीधवलमष्टपद्यां वक्ष्यति । षट्पदस्तु अयं यथा । क्रमान्मुखदले प्रथमेंह्रौ द्वौ षण्मात्रावेको द्विमात्रो द्वितीयांह्रौ तु द्वौ चतुर्मात्रौ तृतीये तु द्वौ षण्मात्रावेकश्चतुर्मात्रः । एवं द्वितीयदलांह्रित्रयेपि यस्य तत्कीर्तिधवलं छन्दः । दलद्वयेप्यस्य प्रत्येकं आद्यतृतीयपादयोरनुप्रासः ॥

उदा०—देसणगुणगव्विहिं गज्जउ । मज्चउ नाणिहिं ।
पवलवायभडवाइहिं भज्जउ ।
परिकित्तिधवलियसयलधर । जसघोससूरि ।
तुह समवड ण लहहि किंचि गणधर ॥ ३२·१ ॥

[देशनागुणगर्वेण गर्जितः । मत्तो ज्ञानेन ।
प्रवलवाग्भटवादिभिर्भक्तः ॥
परिकीर्तिधवलितसकलधरो । यशोघोषसूरे ।
त्वत्समो न लभ्यते कोपि गणधरः ॥ ३२·१ ॥]

'समवड'त्ति समतुलांवडशब्दाः संमितार्थाः । चतुष्पदश्च गुणधवलादिः । स च महाग्रन्थेभ्यो ज्ञेयः । धवलोपलक्षणान्मङ्गलार्थसंवद्धं छन्दो मङ्गलम् । यदाहुः—

उत्साहहेलावदनाडिलाद्यैर्यद्गीयते मङ्गलवाचि किंचित् ।
तद्रूपकाणामभिधानपूर्वं छन्दोविदो मङ्गलमामनन्ति ॥ ८२ ॥

तथा—तैरेव धवलव्याजात्पुरुषः स्तूयते यदा ।
तद्वदेव तदानेको धवलोप्यभिधीयते ॥ ८३ ॥

कोर्थः । येनैवोत्साहादिना मङ्गलधवलभाषागाने कृते तन्नामाद्ये मङ्गलधवले । तथाहि । उत्साहमङ्गलम् । हेलामङ्गलम् । वदनमङ्गलम् । अडिलामङ्गलम् ॥ आदिशब्दात् रासावलयमङ्गलं दोहकमङ्गलादि च ज्ञेयम् । एवं उत्साहधवलाद्यपि वाच्यम् । किंच येनैवोत्साहादिना देवो गीयते तत्फुल्लडकम् । तथा चतुर्मात्रत्रिकमेको द्विमात्रो यत्रांह्रिचतुष्टये यस्य कस्यचिद्गाने झम्बटकम् । यच्छन्दःकन्दली—

उच्छाहवयणहेलादोहयपमुहेहिं गिज्जए पुरिसो ।
जेहिंचिय धवलमिसेण तन्नाममुच्चए धवलं ॥ ८४ ॥

यन्मंगलावि तन्नाममुच्चए मंगलत्थसंबद्धं ।
फुल्लडयं सुरगाणे झंबटयं टतिगका गाणे ॥ ८५ ॥

[उत्साहवदनहेलादोहकप्रमुखैर्गीयते पुरुषः ।
यैरेव धवलमिषेण तन्नामोच्यते धवलम् ॥ ८४ ॥
यन्मङ्गलादपि तन्नामोच्यते मङ्गलार्थसंबद्धम् ।
फुल्लडकं सुरगाने झम्वटकं टत्रिकका: गाने ॥ ८५ ॥] इति ॥ ३२ ॥

वत्थुवयणाइ उल्लालसंजुयं छप्पयं दविढछंदं ।
कव्वं वा; अह मत्ता उल्लालयसंगया फुल्लं ॥ ३३ ॥

[वस्तुवदनादि उल्लालसंयुतं षट्पदं सार्धच्छन्दः ।
काव्यं वा; अथ मात्रा उल्लालकसंगता फुल्लम् ॥ ३३ ॥]

वस्तुवदनमादिर्यस्य रासावलयसंकीर्णकवदनादिछन्दःसमूहस्य तत् उल्लालकेन कुङ्कुमेन कर्पूरेण च संपृक्तं छन्दः षट्पदाख्यं सार्धच्छन्दःसंज्ञं काव्यसंज्ञं वा ज्ञेयम् । यदाह—

जइ वत्थुआण हिट्ठे उल्लाला छंदयंमि किज्जंति ।
दिवडच्छंदयछप्पयकव्वाइं ताइं वुच्चंति ॥ ८६ ॥

[यदि वस्तुकानामधः उल्लालाश्छन्दसि क्रियन्ते ।
सार्धच्छन्दःषट्पदकाव्यानि तान्युच्यन्ते ॥ ८६ ॥]

उदा०—पिच्छ प्पओसि समग्गपिहियगयणंगणमग्गह
गहिरमज्झमुज्झंतलोयलोयणऊसवग्गह ।
तलदिप्पंतपईवपंतिनिम्मलमणिविंदह
उड्डामपतमतिमिरनियरउद्दामसमुद्दह ॥
ससिखंडु लहरिहेलुल्लसिरवियडसिप्पसंपुडसमु ।
पसयच्छि तरलतारयनिवहु नज्जइ घणु फेणुग्गमु ॥ ३३·१ ॥ [छप्पओ] ।

सूरिलच्छिमणिहारफुरियकिरणुक्करसुंदरु
मुहमणहरहरिणंकविंवजुण्हाभरसोयरु ।
वयणकुहरविहरंतवाणिदेहच्छविविब्भमु
सच्छप्पयनहनिवहवहलउम्मुहमोहोवमु ॥
समखीरजलहिलहरीलडहु कित्तिकणद्दकुसुमप्पवरु ।
मह गुरुहु तुहु दीसइ कटरि देसणखणि दसणंसुभरु ॥ ३३·२ ॥

[प्रेक्षस्व प्रदोषे पिहितसमग्रगगनाङ्गणमार्गस्य
गम्भीरमध्यमुग्धलोकलोचनोत्सवर्गस्य ।
तलदीप्यमानप्रदीपपङ्क्तिनिर्मलमणिवृन्दस्य
उद्दामप्रतमतिमिरनिकरोद्दामसमुद्रस्य ॥
शशिखण्डं लहरिहेलोल्लसनशीलविकटशुक्तिसंपुटसमम् ।
प्रसृताक्षि तरलतारकानिवहो ज्ञायते घनः फेनोद्गमः ॥ ३३.१ ॥

सूरिलक्ष्मीमणिहारस्फुरितकिरणोत्करसुन्दरो

मुखमनोहरहरिणाङ्कबिम्बज्योत्स्नाभरसोदरः ।

वदनकुहरविहरद्वाणीदेहच्छविविभ्रमः

स्वच्छपदनखनिवहबहलोन्मुखमयूखोपमः ॥

शमक्षीरजलधिलहरीलटभः कीर्तिलताकुसुमं प्रवरम् ।

मम गुरोस्तव दृश्यते भो देशनासमये दशनांशुभरः ॥ ३३·२ ॥]

सच्छप्पयेत्यादि। स्वच्छपदनखनिवहबहलोन्मुखमयूखोपमम्। 'न वा मयूखलवणचतुर्गुणचतुर्थ-चतुर्दशचतुर्वारसुकुमारकुतूहलोदूखलोलूखले' (हे० ८·१·१७१) इति आदिस्वरस्य सस्वरव्यञ्जनेन सह ओकारः। 'कणइ'त्ति लता। 'तुहु'त्ति तुहुश्च प्राग्वत्। 'कटरि'त्ति विस्मये ॥ ३३·२ ॥

रासावलयस्य कुङ्कुमेन यथा—

जयरि(इ अ) झलकहिँ [नयण] दीहनयणिअहि त खणु

केअइकुसुमदलग्गि भसलु विलसइ त जणु ।

जइ य तीइ मुहहावि मंदहासउ चडइ

ता जणु हीरइ पोम्मरायसंचउ झडइ ॥

जइ तीइ महुरमियभासणिहि वयणगुंफु निसुणिज्जइ ।

ता धुउ करिप्पि जणु अमयरसु कन्नपन्नपुडि पिज्जइ ॥ ८७ ॥

[यदि च चकास्ति नयनं दीर्घनयनायाः तत् क्षणं

केतकीकुसुमदलाग्रे भ्रमरो विलसति तदा जाने ।

यदि च तस्या मुखहावे मन्दहास आरोहति

तदा जाने हीरके पद्मरागसंचयः पतति ॥

यदि तस्या मधुरमितभाषिण्या वचनगुम्फो निश्रूयते ।

तदा ध्रुवं कृत्वा जाने अमृतरसः कर्णपर्णपुटेन पीयते ॥ ८७ ॥]

रासावलयस्य कर्पूरेण यथा—

परहुयपंचमसवणसभय मन्नउ स किर

तिंमणि भणइ न किंपि मुद्धि कलयंठि गिर ।

चंदु न दिक्खण सक्कइ जं सा ससिवयणि

दप्पणि मुह न पलोअइ तिंमणि मयनयणि ॥

वइरिउ मणि मन्नवि कुसुमसरु खणिखणि सा बहु उत्तसइ ।

अच्छरिउ रूवनिहि कुसुमसरु तुह दंसणु जं अहिलसइ ॥ ८८ ॥

[परभृतपञ्चमश्रवणसभया मन्ये सा किल

तस्माद् भणति न किमपि मुग्धा कलकण्ठी गिरम् ।

चन्द्रं न द्रष्टुं शक्नोति यत्सा शशिवदना

दर्पणे मुखं न प्रलोकयति तस्मान्मृगनयना ॥

वैरिणं मनसि मत्वा कुसुमशरं क्षणेक्षणे सा बहूत्त्रसति ।

आश्चर्यं रूपनिधे कुसुमशरं तव दर्शनं यदभिलषति ॥ ८८ ॥]

वस्तुवदनकरासावलयसंकीर्णस्य कुङ्कुमेन यथा—

पंडिगंडयलपुलयपयरपयडणवद्धायरु
कंचिबालवालाविलासवहलिमगुणनायरु ।
द्रविडिदिव्वचंपयचयपरिमलल्हसडउ
कुंतलिकुंतलदप्पकडप्पणलंपडउ ॥
[मरहट्ठिमाणनिद्धाहवयविहवविहंसणसक्कउ ।]
कसु'करइ न मणि हल्लोहलउ मलयानिलहु झुलक्कउ ॥ ८९ ॥

[पाण्ड्य[स्त्री]गण्डतलपुलकप्रकरप्रकटनवद्धादरः
काञ्चीपालबालाविलासबहलिमगुणनागरः ।
द्रविडीदिव्यचम्पकचयपरिमलोल्लासितः
कुन्तलीकुन्तलदर्पवर्धनलम्पटः ।
महाराष्ट्रीमान...विभवविध्वंसनशक्तः ।
कस्य करोति न मनसि क्षोभं मलयानिलस्य पातः ॥ ८९ ॥

कर्पूरेण यथा—

अविहडअवरुप्परुप्परूढगुणगंठिनिबद्धउ
एयारिण हलि गलइ पिम्मु सरलिमवसलद्धउ ।
माणमडप्फरु तुह न जुत्तु उत्तमरमणि
तिंभणि वारउं वारवार वारणगमणि ॥
अह करहि कलहु वल्लहिण सहुं इच्छि म इच्छिउ पणयसुहु ।
माणिक्कि मणंसिणि करिठवह्लु हिह्लि खिह्लिताजूउ तुहुं ॥ ९० ॥

[अविघट...परस्परोढगुणग्रन्थिनिबद्धं
एतादृशेन सखि गलति प्रेम सरलिमवशलब्धम् ।
मानगर्वस्तव न युक्त उत्तमरमणि
ततो वारयामि वारंवारं वारणगमनि ।
अथ करोपि कलहं वल्लभेन सह, इच्छ मेष्टं प्रणयसुखम् ।
* * * मनस्विनि * * * * * त्वम् ॥ ९० ॥]

रासावलयवस्तुवदनकसंकीर्णस्य कुङ्कुमेन यथा—

सवणनिहियहीरयहसंतकुंडलजुयल
थूलामलमुत्तावलिमंडिअथणकमल ।
सेअंसुयपंगुरण बहलसिरिहंडरसुज्जल
बहुपहुल्लविअइल्लफुल्लफुल्लावियकुंतल ।
तो पयडत्थयदंसणजणियखलयणडरभरभारिय
अहिसरइ चंदसुंदरनिसिहि पइं पिययम अहिसारिय ॥ ९१ ॥

[श्रवणनिहितहीरकहसत्कुण्डलयुगला
स्थूलामलमुक्तावलिमण्डितस्तनकमला ।
श्वेतांशुकप्रावरणा बहलश्रीखण्डरसोज्ज्वला
बहुप्रफुल्लविकचिलपुष्पपुष्पायितकुन्तला ॥
ततः प्रकटार्थदर्शनजनितखलजनभयभरभारिणी ।
अभिसरति चन्द्रसुन्दरनिशायां त्वां प्रियतम अभिसारिका ॥ ९१ ॥]

कर्पूरेण यथा—

तरुणिहूणिगंडप्पहपुंछिअतिमिरमसि
उक्कचुलुक्कावडणु दुसहु मा करउ ससि।
मलयानिलु मयनयणि घुणियकप्पूरकयणि(लि)वणु
संभुक्कियमयणग्गिहु सहि मा दहउ तुज्झ तणु ॥
तणुअंगि म खडहडि पडहि तुहुं मयणबाणवेयणकलइ ।
चय माणु माणिवल्लहिण सहुं चडि म जीयसंसयतुलइ ॥ ९२ ॥

[तरुणीहूणीगण्डप्रभाप्रोञ्छिततितिमिरमसिः
उल्काचुलुकपातनं दुःसहं मा करोतु शशी ।
मलयानिलो मृगनयने घूर्णितकर्पूरकदलीवनः
संधुक्षितमदनाग्निः सखि मा दहतु तव तनुम् ॥
तन्वङ्गि मा कष्टे पत त्वं मदनबाणवेदनाकलया ।
त्यज मानं मानिवल्लभेन सह आरोह मा जीवसंशयतुलाम् ॥ ९२ ॥]

वदनकस्य कुङ्कुमेन यथा—

जइ तुहुं महु करयलु उम्मोडिवि
चल्लिय चीरंचलु अच्छोडिवि ।
माणिणि तुवि पसाउ करि सुम्मउ
पइ पिइ उत्तावलिय म गम्मउ ॥
जइ किंवइ विसंवइ पयजुयलु इह विहिवसिण विहट्टइ ।
ता तुज्झ मज्झु खीणउ खरउ किं म खामोअरि तुट्टइ ॥ ९३ ॥

[यदि त्वं मम करतलमुन्मुच्यापि
चलिता चीराञ्चलमाच्छिद्यापि ।
मानिनि ततोपि प्रसादं कृत्वा श्रूयतां
त्वया प्रिये उत्सुके मा गम्यताम् ॥
यदि किमपि • • • • पदयुगलमिह विधिवशेन विघटते ।
तदा तव मध्यः क्षीणः खरः किं न क्षामोदरि त्रुट्यति ॥ ९३ ॥]

कर्पूरेण यथा—

किं न फुल्लइ पाडल परपरिमल
महमहेइ किं न माहवि अविरल।
नवमालिय किं न दलइ पहिल्लिय
किं न उत्थरइ कुसुमभरि मल्लिय।
दीहियतलायसरितल्लडिहिं किं न पसाहि पउमिणि फुडइ।
तुवि जाइजायगुणसंभरणुझाणुवि भसल हु मणि खुडइ॥ ९४॥

[किं न विकसति पाटलं परपरिमलं
गन्धं प्रसारयति किं न माधवी अविरलम्।
नवमालिका किं न दलति प्रघूर्णिता
किं न अवक्रामति कुसुमभरेण मल्लिका॥
दीर्घिकातडागसरित्तल्लेषु किं न प्रसादेन पद्मिनी स्फुटति।
ततोपि जातजातिगुणसंस्मरणध्यानोपि भ्रमरः खलु मनसि त्रुट्यति॥ ९४॥]

षट्पदीप्रकरणम्॥ ३३·२॥

अथ सप्तपदी। अथ मात्राजातिरुल्लालकाभ्यां कुङ्कुमकर्पूराभ्यां संगता फुल्लसंज्ञा। यन्मनोरथः—

जइ मत्ताजाईणं उल्लाला हेट्ठंमि दीसंति।
ता ताइं सव्वाइं फुल्लयनामेण कहियाइं॥ ९५॥

[यदि मात्राजातीनामुल्लाला अधस्ताद् दृश्यन्ते।
तदा तानि सर्वाणि फुल्लकनाम्ना कथितानि॥ ९५॥]

उदा०—विहियभर वइसवइघरदास। रसु साहिउ दुद्धरिसु।
हणिउ असुर बद्धरु भयंकरु॥
छद्दरिसणदिट्ठसम। खत्ति रज्झ पालिउ निरंवरु।
पूइयकइंदवंदिणविबुहवरसुरकित्तण कारिय।
जयसिंहदेवराइहिं भुवणि कित्तिरिद्धि वद्धारिय॥ ३३·३॥

रामपंडवभरहहरियंद। णलपमुहिहिं जणजणह। पुत्तभावु पडिवज्झि कूरिहि।
विलवंतह तियजणह। ज किर हरिउ पत्थिविहिं भूरिहि॥
मुग्गदु त मुक्कु पइं पाउ भणि तिणु जिंव तिहुणप्पालसुय।
उप्फुल्लवयण किं ण जण मुणहि, तिणि कुमरेस चरित्त तुय॥ ३३·४॥ [फुल्लो]।

[विहितभरो वैश्यपतिः गृहदासः। रसः साधितो दुर्धर्षः।
हतः असुरः . . . .भयंकरः॥
षड्दर्शनदृष्टश्रमः। . . . पालितं . . . .।
पूजितकवीन्द्रवन्दिविबुधवरसुरकीर्तनं कारयित्वा।
जयसिंहदेवराजेन भुवने कीर्ति-ऋद्धिर्वर्धिता॥ ३३·३॥

रामपाण्डवभरतहरिश्चन्द्र–। नलप्रमुखैर्जनस्य जनस्य। पुत्रभावं प्रतिपद्य क्रूरैः॥
विलपतः स्त्रीजनस्य। यत्किल हृतं पार्थिवैर्भूरिभिः॥
मृतस्त्वं तन्मुक्तं त्वया पापं भणित्वा तृणमिव त्रिभुवनपालस्तुत।
उत्फुल्लवदनः किं न जानाति जनस्तेन कुमरेश चरित्रं तव॥ ३३·४॥]

'पडिवज्जि'त्ति प्रतिपद्य। 'मुग्गदु'त्ति मृतस्त्वम्। 'भणि'त्ति भणित्वा। 'क्त्वा–इ–इउ–इवि अवय' (हे० ८·४·४३९) इति त्वास्थाने इः। एवं शेषभेदेषूदाहार्यम्। सप्तपदीप्रकरणम्॥३३·४॥

अथाष्टपदी—

विसमेसु टतिगकेहिं समेसु टदुगेण चउसु सिरिधवलं।
विसमसमपयणुपासं, अह तरलं दोहसंदोहा॥ ३४॥

[विषमेषु टत्रिककैः समेषु टद्विकेन चतुर्षु श्रीधवलम्।
विषमसमपादानुप्रासं; अथ तरलं दोहसंदोहौ॥ ३४॥]

विषमेषु चतुर्षु पादेषु त्रिभिश्चतुर्मात्रैरेकेन द्विमात्रेण, समेषु चतुर्षु पादेषु द्वाभ्यां चतुर्मात्राभ्यां श्रीधवलं छन्दो विषमसमपादानुप्रासं प्रथमस्यांह्रेर्द्वितीयेनांह्रिणा तृतीयस्य तुर्येण पञ्चमस्य षष्ठेन सप्तमस्याष्टमेनानुप्रास इत्यर्थः। अथ दोहसंदोहौ तरलं छन्दः। दोहशब्देनेह दोहकजातिर्गृह्यते ततो दोहकावदोहकोपदोहकोद्दोहकादीनां संग्रहः। यन्मनोरथः—

जइ दोहयाण हिट्ठे दीसइ संदोहओ हहं (?) रइओ।
ता ते सव्वे छंदंमि तरलनामेण नायव्वा॥ ९६॥

[यदि दोहकानामधस्ताद् दृश्यते संदोहको रचितः।
तदा ते सर्वे छन्दसि तरलनाम्ना ज्ञातव्याः॥ ९६॥]

उदा०—**खीरसमुद्दिण लवणजलहि। कुवलय कुमुइहिं।**
कालिंदी सुरसिंधुजलिण। महुमहुणु हरिण॥
कइलासिण सरिसउ हु किरि। सो अंजणगिरि।
इह तुह जससिरिधवलिओ पहु। किं पंडरु न हु॥ ३४·१॥

सिरिधवलं हेमसूरिस्स (V. 33)

घणु जुव्वणु जीविय सयलु। चंचलु जिम्व करिकन्नु।
खणि खणि करयलि नीरु जिम्व। गलइ रूवलायन्नु॥
अवरइ अविरलविज्जुलवलय–। विलसियतरल पयत्थ।
तुइ वढ धम्मुज्जमसढिलमण। जण अच्छइ वीसत्थ॥ ३४·२॥

[क्षीरसमुद्रेण लवणजलधिः। कुवलयानि कुमुदैः॥
कालिन्दी सुरसिन्धुजलेन। मधुमथनो हरेण॥
कैलासेन सदृशः खलु कृतः। सोऽञ्जनगिरिः॥
इह तव यशःश्रीधवलितं प्रभो। किं पाण्डुरं न खलु?॥ ३४·१॥

धनं यौवनं जीवितं सकलं । चञ्चलं यथा करिकर्णः ।
क्षणे क्षणे करतले नीरं यथा । गलति रूपलावण्यम् ॥
अपरमपि अविरलविद्युद्वलय- । विलसिततरलाः पदार्थाः ॥
ततोपि मूढो धर्मोद्यमशिथिलमनाः । जनो भवति विश्वस्तः ॥ ३४·२ ॥]

'बढ'त्ति शीघ्रादौ 'मूढस्य नालिअबढौ'इति । (हे. ८·४·४२२) ॥ ३४·२ ॥

वत्थुय दोहा दोहय वत्थुवयण तह य दुवइगीईओ ।
हुंति दुहंगी नामा वत्थू दोहाइजुयमत्ता ॥ ३५ ॥

[वस्तु च दोहा; दोहा च वस्तुवदनं; तथा च द्विपदीगीत्यौ ।
भवन्ति द्विभङ्गी नाम; वस्तु दोहादियुतमात्रा ॥ ३५ ॥]

'वत्थु'त्ति 'वत्थुवइ'त्ति वस्तुवदनं तदुपरि तदादौ च दोहकस्तथा च द्विपद्युपरि गीति-द्विभङ्गीसंज्ञाः स्युः । द्वौ भङ्गौ छन्दसी यस्यां सा द्विभङ्गी ॥ ३५ ॥

उदा०—अरिरि मयण रइवयणकमलदंसणु खणु वज्जह
अरिरि कालपरिवाससिढिलबंधणु धणु सज्जह ।
अरिरि वीरहरिणंकचूडलूडणु सरु संधह
अरिरि हठिण उज्जंति जंतु मह वल्लहु रुंधह ॥
इम्व वुल्लंती राइमइ । सामिय बहुसोहग्ग ।
अंसुजलुल्लयलोयणिय । तुह किम्व चित्ति न लग्ग ॥ ३५·१ ॥
दुहंगिया सूरप्पहसूरिस्स ।

मइं मिल्लिउ म न जाह तुह । कंत वसंतपवेसि ।
चूउ न बाहह उत्थरिउ । विरहिणिमारणरेसि ॥
विरहिणिमारणरेसि गुंदिसन्नाहु सुदिढु करि
किं न बाहह उत्थरिउ चूउ अविरलदलडवरि ।
कंत वसंतपवेसि विरहदुहघंघलि घल्लिउ
अहह म जाह अणाहदीणदुम्मइ मइ मिल्लिउ ॥ ३५·२ ॥
दुहंगिया ।

[अरेरे मदन रतिवदनकमलदर्शनं क्षणं वर्जय
अरेरे कालपरिवासशिथिलबन्धनं धनुः सज्जय ।
अरेरे वीरहरिणाङ्कचूडालोडनं शरं संधेहि
अरेरे हठेनोज्जयन्तं गच्छन्तं मम वल्लभं रुधान ॥
इति वदन्ती राजीमतिः । स्वामिन् बहुसौभाग्या ।
अश्रुजलार्द्रलोचनी । तव किं चित्ते न लग्ना ॥ ३५·१ ॥

मां त्यक्त्वा मा यासीस्त्वं । कान्त वसन्तप्रवेशे ।
चूतो न बाहुभिरास्तीर्णो । विरहिणीमारणार्थम् ? ॥
विरहिणीमारणार्थं मञ्जरीसन्नाहं सुदृढं कृत्वा
किं न बाहुभिरास्तीर्णश्चूतोऽविरलदलभरेण ? ।
कान्त वसन्तप्रवेशे विरहदुःखमोहे क्षिप्त्वा
अहह मां याहि अनाथदीनदुर्मतिं मां त्यक्त्वा ॥ ३५·२ ॥]

'गुंदि'त्ति मंजिरी । 'घंघलि'त्ति शीघ्रादौ झगटकस्य घंघलः । अत्राम्नायः । दोहकपदानि प्रतिलोमं वस्तुवदनकपदेष्वावर्तनीयानि ॥ ३५·२ ॥

उदा०—घरि घरि धेणुदोहदहिमंथविलोडणघोसु घुम्मए
वंखणवेयपढणधुणि वंदीण जयजयसद्दु सुम्मए ।
तक्खणि मुत्तु कहवि निद्दालसु कामुयजणुवि वुज्झए
धारणिवंधि जित्थु नारियणि अविरलु सलिलु वुज्जए ॥
सा वहलकमलपरिमलमिलंतरोलंबरोलरमणीया ।
मंगलनिवहावंझा दिणमुहसंझा नरिंद तुह होउ ॥ ३५·३ ॥

[गृहेगृहे धेनुदोहदधिमन्थविलोडणघोषो घूर्णते
व्याख्यानवेदपठणध्वनिर्बन्दीनां जयजयशब्दः श्रूयते ।
तत्क्षणे मुक्तः कथमपि निद्रालसः कामुकजनोपि बोध्यते
धारणिबन्धे यत्र नारीजनेनाविरलं सलिलमुह्यते ॥
सा बहलकमलपरिमलमिलद्रोलम्बरवरमणीया ।
मङ्गलनिवहावन्ध्या दिनमुखसंध्या नरेन्द्र तवास्तु ॥ ३५·३ ॥]

'रोलम्बरोलु'त्ति भ्रमररवः । तथा चेति चकारादन्यैरपि छन्दोभिर्द्वाभ्यां द्वित्रैर्द्विभङ्गी स्यात् । यथा गाथाया भद्रिकायोगे—

केलिक्खंभा ऊरू नाही वावी मुणालिया बाहा ।
नयणाइं कुवलयाइं दसणा उण कुंदकलियाओ ॥
छणससिमंडलमाणणं पाणीपाया य तुज्झ पउमाइं ।
सिसिरोवयारमइयासि किं तहवि दिवाणिसं दहेसि दइए ॥ ९७ ॥

[कदलीस्तम्भावूरू; नाभिर्वापी; मृणालिके बाहू ।
नयने कुवलये; दशनाः पुनः कुन्दकलिकाः ॥
क्षणशशिमण्डलमाननं पाणी पादौ च तव पद्मानि ।
शिशिरोपचारमय्यसि किं तथापि दिवानिशं दहसि दयिते ॥ ९७ ॥]

अष्टपदीप्रकरणम् ॥ ३५·३ ॥

अथ नवपदी । दोहकादियुता मात्राजातिर्वस्तुसंज्ञा । रड्डेत्यन्ये । आदिशब्दादवदोहकोपदोहकपरिग्रहः

उदा०—पुव्वपव्वयरायसियछत्तु । तमकुंजरपंचमुहु । रयणिरमणिमाणिक्कदप्पणु ।
नहकमलाकरकमलु । अमयकलसु जगदाहझम्पणु ॥
संभुजटालयणीकुसुमु । कंदप्पद्दुमकंदु ।
सयलवत्थुअत्थिक्ककरु । तो उम्मिल्लइ चंदु ॥ ३५·४ ॥ वत्थु ।

[पूर्वपर्वतराजसितच्छत्रं । तमःकुञ्जरपञ्चमुखो । रजनिरमणीमाणिक्यदर्पणः ॥
नभःकमलाकरकमलं । अमृतकलशो जगद्दाहशामकः ॥
शंभुजटालताकुसुमं । कन्दर्पद्रुमकन्दः ॥
सकलवस्त्वास्तिक्यकरः । तत उन्मीलति चन्द्रः ॥ ३५·४ ॥]

'लयणि'त्ति लता । एवमेवावदोहकोपदोहकयोरप्युदाहार्यम् । नवपदीप्रकरणम् ॥ ३५·४ ॥

अथ दशपदी ।

दोहय घत्ताउ दुहंगिया; अहुल्लालसंजुया वत्थू ।
होइ तिहंगी; अह खंडजुयलगीई दुवइखंडं ॥ ३६ ॥

[दोहा च घत्ता द्विभङ्गी; अथोल्लालसंयुता वस्तुः ।
भवति त्रिभङ्गी; अथ खण्डयुगलं गीतिश्च द्विपदीखण्डम् ॥ ३६ ॥]

दोहकजात्यन्ते घत्ताजातिरेवमपि द्विभङ्गी ॥ ३६ ॥

उदा०—को नेसइ संदेसडा । सहि देसडाति दूरि ॥
वंदिमुहि पडइ संठविउ । गुरु सूरप्पहसूरि ॥
इम्व गुट्ठिट्ठिय । गुरु उक्कंठिय । अविरल रहमुत्ताल ।
भुल्लइ रंगिहिं । नवनवभंगिहिं । माल(व)देसीवाल ॥ ३६·१ ॥
दुहंगी तिलयसूरिस्य ।

[को नेष्यति संदेशं । स हि देशोति दूरे ॥
... ... । गुरुः सूरप्रभसूरिः ॥
इति गोष्ठीस्थितः । गुरुरुत्कण्ठितः । ... ... ॥
... ... । ... ... । ... ॥ ३६·१ ॥]
द्विभङ्गी तिलकसूरेः ॥

दशपदीप्रकरणम् ॥ ३६·१ ॥

अथैकादशपदी । अथोल्लालकाभ्यां संयुता 'वत्थु'त्ति वस्तुजातिस्त्रिभङ्गी भवति । त्रयो भङ्गाश्छन्दस्त्रयरूपा अस्यां सा त्रिभङ्गी ।

उदा०—गहिरु जलहरसुरय वज्जंति । घणु नच्चहि विज्जुलिय ।
महुर मोर गायंति सुस्सर ।
दद्दुररव घग्घरिय । रुणझुणंति घणघोसनिब्भर ॥
वप्पीहयबंदिणवि सर । लद्धावसर रसंति ।
जलधाराधोरणिमिसिण । वायण पयउ पडंति ॥

इम्व निब्भरु वट्टइ धरवलइ सयललोयरतियावणउ ॥
सहरिसअणंगनिवसच्चविउ अहिणवु पाउसपिक्खणउ ॥ ३६·२ ॥ तिहंगी।

[गम्भीरा जलधरमुरजा वाद्यन्ते । बहु नृत्यति विद्युत् ।
मधुरं मयूरा गायन्ति सुस्वरम् ॥
दर्दुररवघर्घरिकाः । रुणझुणन्ति घनघोषनिर्भराः ॥
चातकवन्दीनामपि स्वराः । लब्धावसरा रसन्ति ॥
जलधाराधोरणिमिषेण । वाद्यनानि प्रकटं पतन्ति ॥
इति निर्भरं वर्तते धरावलये सकललोकरतिदायकम् ।
सहर्षानङ्गनृपदृष्टमभिनवं प्रावृट्प्रेक्षणकम् ॥ ३६·२ ॥]

एकादशपदीप्रकरणम् ॥ ३६·२ ॥

अथ द्वादशपदी । खण्डयुगलान्ते गीतिः सामान्येन त्रिभङ्गी, विशेषेण द्विपदीखण्डम् ।

उदा०—कुसुमाउहपियदूययं । मउलावितो चूययं ।
सिढिलियमाणग्गहणओ । वायइ दाहिणपवणओ ॥
वियलियवउलामेलओ । इच्छियपिययममेलओ ।
पडिवालणअसमत्थओ । तम्मइ जुवईसत्थओ ॥
इय पढमं महुमासो जणस्स हिययाइं कुणइ मउयाइं ।
पच्छा विंधइ मयणो लद्धप्पसरेहिं कुसुमबाणेहिं ॥ ३६·३ ॥
दुवईखंडं सिरिहरिसएवस्स ।

[कुसुमायुधप्रियदूतकं । मुकुलयंश्चूतकम् ।
शिथिलितमानग्रहणो । वाति दक्षिणपवनः ॥
विगलितबकुलामेलकः । इच्छितप्रियतममेलनः ।
प्रतिपालनासमर्थः । ताम्यति युवतिसार्थः ॥
इति प्रथमं मधुमासो जनस्य हृदयानि करोति मृदूनि ।
पश्चाद्विध्यति मदनो लब्धप्रसरैः कुसुमबाणैः ॥ ३६·३ ॥]
द्विपदीखण्डं श्रीहर्षदेवस्य (रत्नावली I. 14-16) ॥ स्पष्टम् ॥ ३६·३ ॥

घत्तादुयं दुहंगी; तिहंगिया दुवइखंडगीईओ ।
पज्झडियाइचउक्कं कडवं; ताणं गणो संधी ॥ ३७ ॥

[घत्ताद्वयं द्विभङ्गी; त्रिभङ्गिका द्विपदीखण्डगीतयः ।
पज्झटिकादिचतुष्कं कडवं; तेषां गणः संधिः ॥ ३७ ॥]

घत्ताजात्यन्ते घत्ताजातिरेषापि द्विभङ्गी ॥ ३७ ॥

उदा०—किणि अवरिहि बुज्झिउ । मुग्गदु उज्झिउ । वारिउ जूउवि वेयरिउ ॥
कयधम्मब्भंसह । महुरामंसह । नाउवि मूलह निट्ठविउ ॥
मरणब्भयभीयहं । सव्वहं जीयहं । वज्झावउ अभयप्पडहु ।
रे रायहु रहसिहिं । सहुं कुमरसिरिहिं । तुडिवडंत कि न सडिपडहु ॥ ३७·१ ॥
दुहंगिया ॥

[कैरपरैर्बुध्यते । मृतस्वमुज्झितम् । वारितं द्यूतमपि वैरीभूतम् ॥
कृतधर्मभ्रंशयोः । मदिरामांसयोः । नामापि मूलतो निर्नाशितम् ॥
मरणभयभीतानां । सर्वेषां जीवानां । वादितोऽभयपटहः ? ॥
रे राजानो रभसेन । स्वयं कुमारसिंहेन । तोद्यमानाः किं न शीर्यथ ॥ ३७·१ ॥

रेशब्दः संभाषणे (हे. ८·२·२०१)। 'तुडि'त्ति संरंभे। प्राग् द्विपदी ततः खण्डत्ति शूचना (?) वलम्बकस्तदन्ते गीतिरियमपि त्रिभङ्गी ॥ ३७·१ ॥

उदा०—विरहिणिहियघोरवज्जासणिनिवडणघोसभेरवा
पसरहि मयणरज्जपयासणपणवा कोइलारवा ।
वाइहिं मलयपवण घणमाणिणिमाणधणिक्कतक्करो
निद्दयसुरयसमरसम्मद्दकिलामियमिहुणसुहयरो ॥
दोला लोला चालिया । ससिरीया वणमालिया ।
असिसिरउण्हा वासरा । रयणी जुण्हामणहरा ॥
इय एरिसे वसंते महुयरहुंकारमुहलियवणंते ।
मुत्तूण ममं वच्चंत कंत अच्चंतकठिणचित्तोसि ॥ ३७·२ ॥ तिहंगिया ।

[विरहिणीहृदयघोरवज्राशनिनिपतनघोषभैरवाः
प्रसरन्ति मदनराज्यप्रकाशनपणवाः कोकिलारवाः ॥
वाति मलयवातो घनमानिनीमानधनैकतस्करो
निर्दयसुरतसमरसंमर्दक्लान्तमिथुनसुखकरः ॥
दोला लोला चालिता । सश्रीका वनमालिका ॥
अशिशिरोष्णा वासराः । रजनी ज्योत्स्नामनोहरा ॥
इतीदृशे वसन्ते मधुकरहुंकारमुखरितवनान्ते ।
मुक्त्वा मां व्रजन् कान्त अत्यन्तकठिनचित्तोऽसि ॥ ३७·२ ॥]

स्पष्टा ॥ ३७·२ ॥ अन्यैरपि छन्दोभिः श्रुतिसुखैस्त्रिभिस्त्रिभिस्त्रिभङ्गी । तत्र पूर्वं मञ्जरी पश्चात्खण्डिता ततो भद्रिका यथा—

उच्छलंतछप्पयकलगीतिभंगिधरे
विप्फुरंतकलयंठिकंठपंचमसरे ।
सज्जमाणहिंदोलालवणपसाहिए
चच्चरिपडहुद्दामसद्दसंखोहिए ॥
वियसियरत्तासोयलए । केसरकुसुमामोअमए ।
पप्फुल्लियमायंदवणे । घणघोलिरदक्खिणपवणे ॥
इय एरिसंमि चेत्तए जस्स ण पासंमि अत्थि पियमाणुसं ।
सो कह जियइ वयंसिए विद्धो मयरद्धयस्स भल्लियाहिं ॥ ९८ ॥

[उच्छलत्षट्पदकलगीतिभङ्गिधरे
विस्फुरत्कलकण्ठीकण्ठपञ्चमस्वरे ।
सज्जमानहिन्दोलालवनप्रसाधिते
चर्चरीपटहोद्दामशब्दसंक्षोभिते ॥
विकसितरक्ताशोकलते । केसरकुसुमामोदमये ॥
प्रफुल्लितमाकन्दवने । घनघूर्णमानदक्षिणपवने ॥
इतीदृशे चैत्रे यस्य न पार्श्वेऽस्ति प्रियमनुष्यः ।
स कथं जीवति सखि विद्धो मकरध्वजस्य बाणैः ॥ ९८ ॥]

एते च द्विभङ्गीत्रिभङ्ग्यौ शीर्षकाख्ये । द्वादशपदीप्रकरणम् ॥ ३७.२ ॥

अथ षोडशपदी । पद्धडिकादिछन्दांसि चत्वारि चत्वारि कडवकम् । आदिशब्दाद्वदनादिपरिग्रहः । तेषां च कडवकानां गणः संधिसंज्ञः ।

उदा०—पुरुगुज्जरमंडली(लि) अइसमिद्धु । अणहिल्लनयरु णामिहि पसिद्धु ।
तहि सिरिचाउक्कडवंसजाय । वणरायपमुह हुय वहुय राय ॥
अह कालक्कमिण रणरंगमल्लु । रिउरायचक्कहियइक्कसल्लु ।
चालुक्कवंसपंकयमरालु । तत्थासि नराहिवु कुमरवालु ॥
वहुदिहिण वहुपरिकरिसमग्गु । तिणि सम्मु परिक्खिउ धम्ममग्गु ।
जिणसासणु वहुगुणु भणि पवत्तु । न विवेयलक्खि तुल्लइ सयत्तु ॥
नहलग्गसिहरजिणहरणिवेस । मणहर असेस तिणि विहिय देस ।
तसु सरिसु नरेसरु मणुयलोइ । न हु हुवउ न होसइ नत्थि कोइ ॥ ३७.३ ॥
कडवं ।

[पुरुगुर्जरमण्डले अतिसमृद्धं । नगरमणहिल्लनाम्ना प्रसिद्धम् ।
तत्र श्रीचापोत्कटवंशजाताः । वनराजप्रमुखा जाता बहवो नृपाः ॥
अथ कालक्रमेण रणरङ्गमल्लः । रिपुराजचक्रहृदयैकशल्यम् ॥
चालुक्यवंशपङ्कजमरालः । तत्रासीन्नराधिपः कुमारपालः ॥
बहुदिवसैर्बहुपरिकरसमग्रः । तेन सम्यक्परीक्षितो धर्ममार्गः ॥
जिनशासनं बहुगुणं भणित्वा प्रवृत्तः । न विवेकलक्ष्ये तोल्यते सयत्नः ॥
नभोलग्नशिखरजिनगृहनिवेशः । मनोहरोऽशेषस्तेन विहितो देशः ॥
तस्य सदृशो नरेश्वरो मनुजलोके । न खलु भूतो न भविष्यति नास्ति कोऽपि ॥ ३७.३ ॥]

स्पष्टम् । सन्ध्युदाहरणं प्रतीतम् । षोडशपदीप्रकरणम् ॥ ३७ ॥

[इति] कविदर्पणवृत्तौ द्वितीयोद्देशः ।

तृतीयोद्देशः ।

अथ वर्णच्छन्दः ।

इत्तो वुच्छं सव्वंपि लाहवत्थं सलक्खलक्खणयम् ।
वन्नच्छंदे वित्तं अहिकिज्जइ; तं पुणो तिविहम् ॥ १ ॥

[इतो वक्ष्ये सर्वमपि लाघवार्थं सलक्ष्यलक्षणकम् ।
वर्णच्छन्दे वृत्तमधिक्रियते तत्पुनस्त्रिविधम् ॥ १ ॥]

इतो मात्राच्छन्दसोनन्तरं सर्वमपि वर्णच्छन्द उभयच्छन्दश्च सलक्ष्यलक्षणकं वक्ष्ये । तदेवोदाहरणं तदेव सूत्रमित्यर्थः । लक्षणकमित्यल्पार्थे कः । किमर्थं रीतिभङ्ग इत्याह—लाघवार्थम् । भिन्नलक्षणत्वे हि ग्रन्थगौरवं स्यात् । मात्राच्छन्दस्तु लक्ष्यैः सुज्ञेयमिति तथोक्तम् । इदं चादौ प्रपञ्चितमेव । तथा वर्णच्छन्दसि वृत्तमधिक्रियते । इतो यद्वक्ष्यते तद्वृत्ताख्यमित्यर्थः । तच्च स्थिरगुरुलघ्वक्षरविन्यासमिष्यते पाटनसंयोगयोरभावात् । मात्राछन्दस्तु जात्याख्यम् ।

यदाह—

'पद्यं चतुष्पदी तच्च वृत्तं जातिरिति द्विधा' इति । तत्पुनर्वृत्तं त्रिविधम् ॥ १ ॥

तथाहि—

सममद्धसमं विसमं तत्थ समं ताव तुल्लचउपायम् ॥
तुल्लद्धं अद्धसमं; अतुल्लसव्वप्पयं विसमम् ॥ २ ॥

[सममर्धसमं विषमं तत्र समं तावत्तुल्यचतुष्पादम् ।
तुल्यार्धमर्धसमं, अतुल्यसर्वपादं विषमम् ॥ २ ॥]

समवृत्तमर्धसमवृत्तं विषमवृत्तम् । तत्र त्रिके तावत्तुल्यलक्षणैश्चतुर्भिः पादैः समवृत्तम् । तुल्यलक्षणाभ्यामर्धाभ्यामर्धसमवृत्तम् । विसदृशैः सर्वैः पादैर्विषमवृत्तम् ॥ २ ॥

तेसु समे एगक्खरमुहछव्वीसक्खरंतचउपाई ।
छव्वीस हुंति जाई; तो सेसं दंडया तत्तो ॥ ३ ॥

[तेषु समे एकाक्षरमुखषड्विंशत्यक्षरान्तचतुष्पाद्यः ।
षड्विंशतिर्भवन्ति जातयस्ततः शेषं, दण्डकास्तस्मात् ॥ ३ ॥]

तेषु त्रिषु समवृत्ते चतुर्णां पादानां समाहारश्चतुष्पादी । एकाक्षरादिः षड्विंशत्यक्षरान्ता चतुष्पादी यासु ताः षड्विंशतिर्जातयः स्युः । 'तो सेसं' ति शेषजातिस्ततो दण्डकजातिः ॥ ३ ॥

उत्त अइउत्त मज्झा पइट्ठ सुपइट्ठ तह य गाइत्ती ।
उण्हिग अणुट्ठुभ विहई पंती तिट्ठुउ जगइअइजगई ॥ ४ ॥

सक्करिअइसक्करिया अट्ठी अइअट्ठि घिइ अ अइधिइउ।
किइ पाविसमभिउप्परकिई य जाईण नामाइं ॥ ५ ॥

[उक्तात्युक्ता मध्या प्रतिष्ठासुप्रतिष्ठे तथा च गायत्री ।
उष्णिगनुष्टुब् बृहती पङ्क्तिस्त्रिष्टुप् जगत्यतिजगती ॥ ४ ॥
शक्वर्यतिशक्वर्यौ अष्टिरत्यष्टिर्धृतिरतिधृतिः ।
कृतिः प्राविसमभ्युत्परतः कृतयश्च जातीनां नामानि ॥ ५ ॥]

उक्ता १ अत्युक्ता २ मध्या ३ प्रतिष्ठा ४ सुप्रतिष्ठा ५ तथा च गायत्री ६ उष्णिक् ७ अनुष्टुप् ८ बृहती ९ पङ्क्तिः १० त्रिष्टुप् ११ जगती १२ अतिजगती १३ शक्वरी १४ अतिशक्वरी १५ अष्टिः १६ अत्यष्टिः १७ धृतिः १८ अतिधृतिः १९ कृतिः २० प्र । आ । वि । सम् । अभि । उत् । एभ्यः परा कृतिश्च । प्रकृतिः २१ आकृतिः २२ विकृतिः २३ अभिकृतिः २५ उत्कृतिः २६ जातीनां नामानि । उक्ता नाम एकैकाक्षरांह्रिभेदसंग्रहात्मिका जातिस्ततः एकैकाक्षरवृद्धांह्रयोऽत्युक्तादयस्तत्र द्व्यक्षरांह्रिरत्युक्ता । षड्विंशत्यक्षरांह्रिरुत्कृतिः ।

[इति] कविदर्पणवृत्तौ तृतीयोद्देशः ।

चतुर्थोद्देशः ।

अथ जातीनामुपयोगिभेदानाह--

गो गी ॥ १ ॥

सर्वांह्रिषु एको गुरुर्गीश्छन्दः ॥ १ ॥ उक्ता ॥ १ ॥

दो गा इत्थी ॥ २ ॥

द्वौ गुरू स्त्रीच्छन्दः अत्युक्ता ॥२॥ एकेनांह्रिणा प्राकृते लक्ष्म वक्तुमशक्यमिति द्वाभ्यामुक्तम् । अतः परं त्वेकैकेन समानि, द्वाभ्यामर्धसमानि, चतुर्भ्येकपादैर्विषमाणि वैतालीयानि च वक्ष्यन्ते ॥२॥

मो नारी ॥ ३ ॥ रो मृगी ॥ ४ ॥

स्पष्टम् ॥ ३ ॥ ४ ॥ मध्या ॥ ३ ॥

मो गो कन्ना ॥ ५ ॥ यगा वीला ॥ ६ ॥

मो गः कन्या ॥५॥ यगौ त्रीडा ॥६॥ प्रतिष्ठा ॥ ४ ॥

नन्दा तलगा ॥ ७ ॥ जया यो लगा ॥ ८ ॥

तलगा नन्दा ॥७॥ यो लगौ जया ॥८॥ सुप्रतिष्ठा ॥ ५ ॥

तो यो तणुमज्झा ॥ ९ ॥ यया सोमराई ॥ १० ॥

तो यस्तनुमध्या ॥९॥ यौ सोमराजी ॥ १० ॥ गायत्री ॥ ६ ॥

मो सो गो मयलेहा ॥ ११ ॥ हंसमाला ररा गो ॥ १२ ॥

मः सो गो मदलेखा ॥ ११ ॥ रौ गो हंसमाला ॥ १२ ॥ उष्णिक् ॥ ७ ॥

दो मा दो गा विज्जूमाला ॥ १३ ॥ भो तलगा माणवगं ॥ १४ ॥
चित्तवया भगुरू दो ॥ १५ ॥ नारायओ तरा लगा ॥ १६ ॥
वसू लगा पमाणिया ॥ १७ ॥ उक्कमे समाणिया उ ॥ १८ ॥
इओ य अन्नं वियाणं ॥ १९ ॥

मौ गौ विद्युन्माला । चतुर्भिर्यतिरनुक्तापि ज्ञेया ॥ १३ ॥ भस्तलगा माणवकम् । अत्रापि चतुर्भिर्यतिः ॥ १४ ॥ भौ गुरुश्चि (रू चि) त्रपदा ॥ १५ ॥ तरौ लगौ नाराचकः ॥ १६ ॥ वसवो लगाः प्रमाणिका । अष्ट निरन्तराः लगाः प्रमाणिका ॥ १७ ॥ व्युत्क्रमे समानिका तु । प्रमाणिकाया विपर्यये समानिका पुनरष्टौ निरन्तरा गला इत्यर्थः ॥ १८ ॥ इतोन्यद्वितानम् । एभ्यः प्रागुक्तेभ्यो ग्रन्थान्तरोक्तेभ्यश्चकाराद्वक्ष्यमाणेभ्यः अन्यसमवृत्तं वितानम् ॥ १९ ॥ अनुष्टुभ् ॥ ८ ॥

रो नसा किर हलमुखी ॥ २० ॥ मो नो यो मगरलयाए ॥ २१ ॥
नसयघडिया विसाला ॥ २२ ॥

रो नसौ हलमुखी ॥ किलेत्याप्तोक्तौ ॥ २० ॥ मो नो यो मकरलतायाम् ॥ २१ ॥ नसयघटिता विशाला ॥ २२ ॥ बृहती ॥ ९ ॥

मोरसारणी रजा रगंता ॥ २३ ॥ मो सो सुद्धविराडिया जगा ॥ २४ ॥
नरजगा इमा मणोरमा ॥ २५ ॥ चम्पकमालेयं भमसा गो ॥ २६ ॥

रजौ रगान्तौ मयूरसारणी ॥ २३ ॥ मः सो जगौ शुद्धविराट् ॥ २४ ॥ नरजगद्वयं (?) इयं मनोरमा ॥ २५ ॥ भमसा गश्चम्पकमालेयम् ॥ २६ ॥ पङ्क्तिः ॥ १० ॥

रो नरा लहुगुरू रहुद्धया ॥ २७ ॥ सागया उ रनभा दुगुरंता ॥ २८ ॥
भत्तिग दोगुरु दोधयछंदं ॥ २९ ॥ ननरलहुगुरूहिं भद्दिया ॥ ३० ॥
रो जरा लहु(हू)गुरू य सेणिया ॥ ३१ ॥ नजजलहू सगुरू सुमुखी ॥ ३२ ॥
नजुगसगणदुगुरू चित्ता ॥ ३३ ॥ तो जो जगगत्ति उवट्ठिया सा ॥ ३४ ॥
उवट्ठियमिमं जो सो तगा गो ॥ ३५ ॥ मो दो ता गा सालिणी सायरेहिं ॥ ३६ ॥
वाउम्मी मो तह भो तो गुरू दो ॥ ३७ ॥ तो तो जगा गो पुण इंदवज्जा ॥ ३८ ॥
उविंदवज्जा जतजा गुरू दो ॥ ३९ ॥

रौ नरौ लघुगुरू रथोद्धता ॥ २७ ॥ रनभा द्विगुर्वन्ता स्वागता पुनः ॥ २८ ॥ भत्रिकं द्वौ गुरू दोधकच्छन्दः ॥ २९ ॥ ननरलघुगुरुभिर्भद्रिका ॥ ३० ॥ रो जरौ लघुर्गुरुश्च श्येनिकायाम् ॥ ३१ ॥ नजजलघवः सगुरवः सुमुखी ॥ ३२ ॥ नयुगसगणद्विगुरवश्चित्रा ॥ ३३ ॥ तो तो जगगा इति उपस्थिता सा ॥ ३४ ॥ जः स्त(स्तो)गौ उपस्थितमिदम् ॥ ३५ ॥ मो द्वौ तौ गौ शालिनी [सागरैः] ॥ सागरेहिं ति चतुर्भिर्यतिः ॥ ३६ ॥ सागरैरिति वर्तते । मस्तथा भ्तौ गुरू द्वौ वातोर्मी ॥ ३७ ॥ तौ जगौ गः पुनरिन्द्रवज्रा ॥ ३८ ॥ जतजा गुरू द्वौ उपेन्द्रवज्रा ॥ ३९ ॥

परुप्परं दुण्हमिमाण पायविमिस्सणं चुद्दसहोवजाई ।
जाईण इत्तोवरपच्छिमाण सव्वाण वुड्ढेहिं पुणोवइट्ठा ॥ ४० ॥

[परस्परं द्वयोरनयोः पादविमिश्रणं चतुर्दशधोपजातिः ।
जातीनामितःपरपश्चिमानां सर्वासां वृद्धैः पुनरुपदिष्टा ॥ ४० ॥]

अनयोरग्रतः पृष्ठतश्च प्रत्यक्षयोरिन्द्रवज्रोपेन्द्रवज्रयोरिन्द्रवंशावंशस्थयोश्चान्योन्यं पादविमिश्रणमंह्रिसंकर उपजातिः । सा च प्रस्तारभेदाच्चतुर्दशधा । स्थापना चेयम्[1] । आद्यन्तौ मुक्त्वा चतुर्दश ज्ञेयाः । समवृत्तप्रस्तावेप्युपजातीनामुपन्यासो लाघवार्थः । बहुश्रुतैस्तु इतःपरासां जगत्यादीनां पश्चिमानामुक्तादीनां प्रायो गायत्र्यादीनां कृतनामाकृतनामविसदृशप्रस्ताररूपस्वस्वपादानां स्वल्पभेदानां सर्वासां जातीनां संकर उपजातिरुपादिष्टा । यथा—

1 The illustrations are dropped by the editor, as they are unimportant.

युधिष्ठिरो धर्ममयो महाद्रुमः स्कन्धोर्जुनो भीमसेनोस्य शाखा ।
माद्रीसुतौ पुष्पफले समृद्धे मूलं कृष्णो ब्रह्म च ब्राह्मणाश्च ॥ ४० ॥ तृ(त्रि)ष्टुप् ॥ ११ ॥

सा इंदवंसा उ तता जरा जहिं ॥ ४१ ॥ मुणेह वंसत्थमिणं जता जरा ॥ ४२ ॥
जत्थ रा हुंति चत्तारि सा सग्गिणी ॥ ४३ ॥ जहिं वेयया तं भुयंगप्पयायं ॥ ४४ ॥
चउसं मुण तोडयमित्थ पुणो ॥ ४५ ॥ दुयविलंबिय नाम नभा भरा ॥ ४६ ॥
पमियक्खरा सजससेहिं कया ॥ ४७ ॥ जभा जरा जहिमिमा पियंवया ॥ ४८ ॥
नयनयवद्धा कुसुमविचित्ता ॥ ४९ ॥ पमुइयवयणा नना रद्दुगं ॥ ५० ॥
इह हि नजेहि जरेहि मालई ॥ ५१ ॥ निसुणह तामरसं नजजा यो ॥ ५२ ॥
रवी लगा कमा वसंतचच्चरं ॥ ५३ ॥ दो मा या नेया पंचहिं वेसएवी ॥ ५४ ॥
जलुद्धयगई छहिं जसजसा ॥ ५५ ॥ इत्थं पुण तो यो तो यो मणिमाला ॥ ५६ ॥
नदुगमिह पुडो मो यो वसूहिं ॥ ५७ ॥

यत्र ततौ जरौ सा इन्द्रवंशा पुनः ॥ ४१ ॥ जतौ जरौ वंशस्थमिदं जानीत ॥ ४२ ॥ यत्र राश्चत्वारः सा स्रग्विणी ॥ ४३ ॥ यत्र याश्चत्वारस्तद्भुजंगप्रयातम् ॥ ४४ ॥ चतुःसं तोटकमिह पुनर्जानीहि ॥ ४५ ॥ नभौ भरौ द्रुतविलम्बितं नाम ॥ ४६ ॥ सजससैः कृता प्रमिताक्षरा ॥ ४७ ॥ यत्र जभौ जरौ प्रियंवदेयम् ॥ ४८ ॥ नयनयग्रथिता कुसुमविचित्रा ॥ ४९ ॥ ननौ रद्विकं प्रमुदित-वदना ॥ ५० ॥ नजाभ्यां जराभ्यामिह हि मालती ॥ ५१ ॥ नजजा यश्चेत्तामरसम् ॥ ५२ ॥ द्वादश लगाः क्रमाद्वसन्तचत्वरम् ॥ ५३ ॥ द्वौ मौ यौ ज्ञेयौ पञ्चभिर्वैश्वदेवी ॥ पञ्चभिर्यतिः ॥ ५४ ॥ जः सो जसा(सौ) जलोद्धतगतिः । षड्भिर्यतिः ॥ ५५ ॥ षड्भिरिति वर्तते । इह पुनस्तोयस्तोयो मणिमाला ॥ ५६ ॥ इह नद्विकं मो यः पुटः । अष्टभिर्यतिः ॥ ५७ ॥ **जगती ॥ १२ ॥**

मो नो जो पहरिसिणी रगा सिहीहिं ॥ ५८ ॥ मो तो यो सो गो चउहिं मत्तमयूरं ॥ ५९ ॥
जभा सजा गुरु रुइरा भणिज्जए ॥ ६० ॥ नदुगतरगणा गो य चंदियाए ॥ ६१ ॥

मो नो जो रगौ प्रहर्षिणी [शिखिभिः] ॥ त्रिभिर्यतिः ॥ ५८ ॥ मस्तो यः सो गो मत्तमयूरं [चतुर्भिः] ॥ चतुर्भिर्यतिः ॥ ५९ ॥ चतुर्भिर्यतिरिति वर्तते । जभौ सजौ गुरुः रुचिरा भण्यते ॥ ६० ॥ नद्विकतरगणा गश्च चन्द्रिकायाम् ॥ ६१ ॥ **अतिजगती ॥ १३ ॥**

तो भो वसंततिलया जदुगं गुरू दो ॥ ६२ ॥ जलहिनपरगुरुदुगमुवचित्तं ॥ ६३ ॥
बाणेहिं मो तो नसदुगुरु असंवाहा ॥ ६४ ॥ इसिहि ननरसा लगा अवराइया ॥ ६५ ॥
पहरणकलिया ननभनलगुरू ॥ ६६ ॥

तो भो जद्विकं द्वौ गुरू वसन्ततिलका ॥ ६२ ॥ चतुर्नगणपरगुरुद्विकं उपचित्रम् ॥ ६३ ॥ [बाणैः] मस्तो नसद्विगुरुरसंबाधा ॥ पञ्चभिर्यतिः ॥ ६४ ॥ [ऋषिभिः] ननरसा लगौ अपराजिता । सप्तभिर्यतिः ॥ ६५ ॥ ऋषिभिरितिः वर्तते । ननभनलगुरवः प्रहरणकलिका ॥ ६६ ॥ **शक्वरी ॥ १४ ॥**

वाणा मा जस्सिं तं कामक्कीला नामं नायव्वं ॥ ६७ ॥
चउद्दसलहुयपरगुरु ससिकला ॥ ६८ ॥
रो जरा जरा गणा जहिं तमित्थ तोणयं ॥ ६९ ॥
हवइ पभद्दकं नजभजा तहेव रो ॥ ७० ॥
आसेहिं चंदलेहा छंदं यो मरा मो य यो यो ॥ ७१ ॥
ननमययगणड्ढा मालिणी पन्नगेहिं ॥ ७२ ॥
एसा चित्ता वुत्ता जीए तिन्नि मा किंच दो या ॥ ७३ ॥

यस्मिन्पञ्च मास्तत्कामक्रीडा नाम ज्ञातव्यम् ॥ ६७ ॥ चतुर्दशलघुकपरगुरुः शशिकला ॥ ६८ ॥ यत्र रो जरौ जरौ गणास्तदत्र तोणकम् ॥ ६९ ॥ नजभजास्तथैव रः प्रभद्रकं भवति ॥ ७० ॥ मरौ मश्च यौ चन्द्रलेखाच्छन्दः । सप्तभिर्यतिः ॥ ७१ ॥ ननमययगणाढ्या मालिनी [पन्नगैः] । अष्टभिर्यतिः ॥ ७२ ॥ पन्नगैरिति वर्तते । यस्यां त्रयो माः किंच द्वौ यावेषा चित्रा उक्ता ॥ ७३ ॥

अतिशक्वरी ॥ १५ ॥

स पंचचामरो जहिं लहूगुरू निवा कमा ॥ ७४ ॥
तोणयस्स अंतए कएण गेण चित्तमुत्तं ॥ ७५ ॥
आसगई उण पंचहि भेहिं तहा गुरुणा ॥ ७६ ॥
परिकहिया नजा भजरगा य वाणिणीए ॥ ७७ ॥
नजरभभा गुरू जहिं सा मणिकप्पलया ॥ ७८ ॥
भण दुगुणवसुलहुमचलदिहिमिह ॥ ७९ ॥

यत्र लघुगुरवः क्रमात् षोडश स पञ्चचामरः ॥ ७४ ॥ पूर्वोक्तस्य तोणकस्यान्तके कृतेन गेन चित्रमुक्तम् । पञ्चचामरव्यत्ययः सगुरुरित्यर्थः ॥ ७५ ॥ पञ्चभिर्भैस्तथा गुरुणा अश्वगतिः पुनः ॥ ७६ ॥ नजौ भजरगाश्च वाणिन्यां परिकथिताः ॥ ७७ ॥ नजरभभा गुरुर्यत्र सा मणिकल्पलता ॥ ७८ ॥ द्विगुणवसवः षोडश लघवो यस्यां तामचलधृतिमिह भण ॥ ७९ ॥ अष्टिः ॥ १६ ॥

मंदक्कंता चउहिं रिउहिं मो भना तो तगा गो ॥ ८० ॥
रिउहिं चउहिं नो सो मो रो सला हरिणी गुरू ॥ ८१ ॥
रसेहिं निद्दिट्ठा यमनसभला गो सिहरिणी ॥ ८२ ॥
वसूहिं पुहवी जसा जसयला तहंते गुरू ॥ ८३ ॥
पंतिहि वंसपत्तपडियं भरनभनलगा ॥ ८४ ॥

मो भनौ तस्तगौ गो मन्दाक्रान्ता । चतुर्भिः षड्भिश्च यतिः ॥ ८० ॥ नः सो मो रः सलौ गुरुर्हरिणी । षड्भिश्चतुर्भिश्च यतिः ॥ ८१ ॥ यमनसभलगैः शिखरिणी निर्दिष्टा । षड्भिर्यतिः ॥ ८२ ॥ जसौ जसयलास्तथान्ते गुरुः पृथ्वी । अष्टभिर्यतिः ॥ ८३ ॥ भरनभनलगा वंशपत्रपतितम् । 'पंतिहि'त्ति दशभिर्यतिः ॥ ८४ ॥ अत्यष्टिः ॥ १७ ॥

नजुगलरचउक्कनिप्फन्निया वन्निया तारया ॥ ८५ ॥
भो रनना नसा नवहि निसुणह भमरवयं ॥ ८६ ॥

नयुगलरचतुष्कनिष्पन्निका तारका वर्णिता ॥ ८५ ॥ भो रनना नसौ भ्रमरपदं निशृणुत । नवभिर्यतिः ॥ ८६ ॥ धृतिः ॥ १८ ॥

तरुणीवयणिंदुमिमं कहियं सगणा छ तहा गो ॥ ८७ ॥
मो सो जो सतता गुरू य रविहिं सद्दूलविक्कीडियं ॥ ८८ ॥

षट् सगणास्तथा गस्तरुणीवदनेन्दु कथितमिदम् ॥ ८७ ॥ मसौ जः सतता गुरुश्च शार्दूलविक्रीडितम् । द्वादशभिर्यतिः ॥ ८८ ॥ अतिधृतिः ॥ १९ ॥

गा लहू निरंतरा जहिं तु वीस तं खु जाण चित्त नाम ॥ ८९ ॥
वुत्ता सत्तहुगेणं मरभनयभला गंता सुवयणा ॥ ९० ॥

यत्र गा लघवो निरन्तरा विंशतिस्तन्निश्चयाज्जानीहि चित्रं नाम ॥ ८९ ॥ मरभनयभला गान्ता सुवदना उक्ता । सप्तभिः सप्तभिर्यतिः ॥ ९० ॥ कृतिः ॥ २० ॥

वुहयणसम्मया नजभजा जदुगं रगणो य सिद्धिया ॥ ९१ ॥
आसेहिं भूधरेहिं मरभनययया सद्धरा नाम नेया ॥ ९२ ॥

नजभजा जद्विकं रश्च बुधजनसंमता सिद्धिका ॥ ९१ ॥ मरभनयययाः स्रग्धरा नाम ज्ञेया । अश्वैर्भूधरैर्यतिः ॥ ९२ ॥ प्रकृतिः ॥ २१ ॥

सत्तभनिम्मियसंतपइट्ठियएकगुरू च लयाकुसुमं ॥ ९३ ॥
भद्दयमुल्लवन्ति विउसा भरा नरनरा नगा य दसहिं ॥ ९४ ॥

सप्तभिर्निर्मितमन्तप्रतिष्ठितैकगुरु च लताकुसुमम् ॥ ९३ ॥ भरौ नरनरा नगौ च भद्रकमुल्लपन्ति विद्वांसो [दशभिः] ॥ दशभिर्यतिः ॥ ९४ ॥ आकृतिः ॥ २२ ॥

रो नरा जरनरा लहुगुरू तहा जहिं तमिह बिंति चित्तयं ॥ ९५ ॥
मत्तकीला मो मो तो नो सिहिनपरलहुगुरु भुयगइसुहिं ॥ ९६ ॥

तथा यत्र रो नरौ जरनरा लघुर्गुरुस्तदिह ब्रुवन्ति चित्रकम् ॥ ९५ ॥ मो मस्तो नस्त्रिनपरलघुगुरुर्मत्तक्रीडा । भुजगैरष्टभिरिषुभिः पञ्चभिर्यतिः ॥ ९६ ॥ विकृतिः ॥ २३ ॥

नगणदुगरछक्कयं मेहमालत्ति छंदं पयंपंति छंदन्नुया ॥ ९७ ॥
बिंति सुभद्दयनामयछंदमिहं भगणेहिं बुहा किर अट्ठहिं ॥ ९८ ॥

नद्विकरषट्कं मेघमालेति च्छन्दश्छन्दोज्ञाः प्रजल्पन्ति ॥ ९७ ॥ भगणैरष्टभिः किल सुभद्रकानामकं च्छन्द इह बुधा ब्रुवन्ति ॥ ९८ ॥ संकृतिः ॥ २४ ॥

कुंचपया भो मो सभना नो नगणजुगलगुरु इसुइसुवसुहिं ॥ ९९ ॥
सा हंसवया जीए दसहिं तयभभजलहिंनगणपरगुरुगं ॥ १०० ॥

भो मः सभना नो नयुगलं गुरुः क्रौञ्चपदा । पञ्चभिः पञ्चभिरष्टभिर्यतिः ॥ ९९ ॥ यस्याः तयभभचतुर्नगणपरगुरुकं सा हंसपदा । दशभिर्यतिः ॥ १०० ॥ **अभिकृतिः ॥ २५ ॥**

मो मो तो नो नो नो रो सो लहुगुरु वसुपसुवइहिं भुयंगवियंभियं ॥ १०१ ॥
मो ना छच्चिय जहिं नवछछहिं सगणदुगुरुणिहणमववाहं तं ॥ १०२ ॥

मो मस्तो नो नो नो रः सो लघुर्गुरुर्भुजंगविजृम्भितम् । अष्टभिरेकादशभिर्यतिः ॥ १०१ ॥ यत्र मः षडेव नाः सगणद्विगुरुनिधनं तदववाधम् । नवभिः षड्भिः षड्भिर्यतिः ॥ १०२ ॥ **उत्कृतिः ॥ २७ ॥** उक्तादिप्रकरणम् ॥

अथ शेषजातिः ।

मालावित्तं सेसजाईइ मो तो तगणनगणजुगलं यत्तिगं संकरेहिं ॥ १०३ ॥

मस्तस्तयुगं नयुगं यत्रिकं मालावि(वृ)त्तं शेषजातौ । एकादशभिर्यतिः ॥ १०३ ॥ एवं प्रमोदमहोदयनृत्तललितललितलतापिपीलिकाद्या अप्यूह्याः । शेषजातिप्रकरणम् ॥

अथ दण्डकाः ।

छव्वीसक्खरअहियं दीसइ जं किंचि रूवयं छंदे ।
तं दंडयंति पभणंति सेसजाइं विमुत्तूण ॥ १०४ ॥

[षड्विंशत्यक्षराधिकं दृश्यते यत्किंचिद्रूपकं छन्दसि ।
तद्दण्डकमिति प्रभणन्ति शेषजातिं विमुच्य ॥ १०४ ॥]

षड्विंशत्यक्षराधिकं शेषजातेरन्यद्यत् किमपि छन्दसि रूपकं दृश्यते तद्दण्डकमित्याहुर्वृद्धाः । यथोक्तम्—

यत् किंचिद् दृश्यते छन्दः षड्विंशत्यक्षराधिकम् ।
शेषजात्यादिकं मुक्त्वा तत्सर्वं दण्डकं विदुः ॥ १०४ ॥

नदुगरगणसत्तयं जत्थ सो दंडओ चंद(ड)वुट्ठिप्पयाओ मए वन्निओ ॥ १०५ ॥

नद्विकरगणसप्तकं स चण्डवृष्टिप्रयातो दण्डको मया भणितः ॥ १०५ ॥

जहकम ससिरेहवुड्ढीइ अन्नन्नवव्वालजीमूयलीलायरुद्दामसंखाइया ॥ १०६ ॥

[यथाक्रमं शशिरेखवृद्ध्या अर्णार्णवव्यालजीमूतलीलाकरोद्दामशङ्खादिकाः ॥ १०६ ॥]

चण्डवृष्टिप्रयातस्योर्ध्वं 'ससिरेह'त्ति एकैकरगणवृद्ध्या यथाक्रममर्णाद्या दण्डकाः स्युः । तत्र नगणाभ्यां परैरष्टभी रगणैः अर्णः । नवभिरर्णवः दशभिर्व्यालः एकादशभिर्जीमूतः द्वादशभिर्लीलाकरः त्रयोदशभिरुद्दामः चतुर्दशभिः शङ्खः । आदिशब्दात्पञ्चदशभिः समुद्रः । षोडशभिर्भुजंगः इत्येवमादयो यथेष्टकृतनामानो यावदेकोनसहस्राक्षरः पादस्तावद्भवन्ति ॥ १०६ ॥

पचिययमिह नजुम्माउ याईहिं सव्वेहिं निव्वत्तियं सत्तखुत्तो कएहिं ॥ १०७ ॥

[प्रचितकमिह नयुगमात् यादिभिः सर्वैः निर्वर्तितं सप्तकृत्वः कृतैः ॥]

इहानुक्रमे[ण] नयुगमान्नगणवर्जं यगणादिसर्ववर्णगणैः सप्तकृत्वः कृतैः निर्वर्तितं प्रचितकं नाम दण्डकः। अत्रापि सप्तानां यगणादीनामुपर्येकैकयगणादिवृद्धया अर्णावाः स्युः पूर्ववत् ॥ १०७ ॥

जहिच्छिया लहूगुरू निरंतरा हवंति जत्थ दंडओ इमो अणंगसेहरो ॥ १०८ ॥

यत्र यथेष्टा निरन्तरा लघुगुरवः स्युरयमनङ्गशेस(ख)रो दण्डकः ॥ १०८ ॥

वच्चयम्मि एयमेच छेयलोयकन्नदिन्नसुक्खया असोयपुप्फमंजरित्ति ॥ १०९ ॥

[व्यत्यये एतदेव छेकलोककर्णदत्तसौख्या अशोकपुष्पमञ्जरीति ।]

एतदेव अनङ्गशेष(ख)ररूपकं व्यत्यये निरन्तरगुरुलघुत्वे छेकलोककर्णदत्तसौख्या अशोकपुष्पमञ्जरीति दण्डकजातिः ॥ १०९ ॥ समवृत्तप्रकरणम् ॥

अथार्धसमवृत्तान्याह—

सतिगं लगुरू विसमे समे ।
भत्तिग दो गुरुगा उवचित्तं ॥ ११० ॥

विषमे प्रथमे तृतीयेंह्रौ सत्रिकं लगुरू समे द्वितीये तुर्ये भात्रिकं गुरुद्विकमुपचित्रम् ॥ ११० ॥

विसमंमि उवंतलसुक्कं ।
तं चिय वेगवइं मुण छंदं ॥ १११ ॥

तदेवोपचित्रं विषमेंह्रौ निधनगुरुपश्चाल्लघुत्यक्तं वेगवतीच्छन्दो जानीहि ॥ आपातलिकेयम् ॥ १११ ॥

विसमे सजा सगणगंता ।
केउमती(ई) समे भरनगा गो ॥ ११२ ॥

विषमे सजौ सगणगन्तौ समे भरनगा गः केतुमती ॥ ११२ ॥

रो जरा य जो य ओयपाययंमि ।
समे जरा जरा गुरू मई जवाई ॥ ११३ ॥

विषमे रो जरौ च जश्च समे जरौ जरौ गुरुर्मतिर्यवादिः । यवमतीत्यर्थः ॥ ११३ ॥

सतिगं विसमे लहुओ गुरू ।
नभभरा य समे हरिणुद्धया ॥ ११४ ॥

विषमे सत्रिकं लघुको गुरुः समे नभभराश्च हरिणोद्धता ॥ ११४ ॥

ओयसमेसु कमा दुयमज्झा ।
तिभदुगुरू अह तो जइयं ये ॥ ११५ ॥

क्रमाद्विषमे त्रिभगुरुद्वयानि अथ समे नो जद्विकं यो द्रुतमध्या। उपचित्रा-आपातलिका-अपरान्तिकेयम् ॥ ११५ ॥

इह किर विसमंमि नो नरा यो।
नजजरगा समयंमि पुप्फियग्गा ॥ ११६ ॥

किलेह विषमे नो नरौ यः समके नजजरगाः पुष्पिताग्रा ॥ औपच्छन्दसकमेतत् ॥ ११६ ॥

निहणससिगुरुंमि उज्झिए।
दुसुवि इमावरवत्तसन्निया ॥ ११७ ॥

पुष्पिताग्रेयं द्वयोरपि विषमसमपादयोरन्तैकगुरु(रौ) त्यक्तेऽपरवक्त्रसंज्ञिता ॥ वैतालीयमेतत् । आख्यानकीविपरीताख्यानक्यौ तूपजात्यन्तर्गतत्वान्नोक्ते। विषमे नव नगणा लघुगुरू समे दशनगणा गुरुः शिखा। विषमे नगणदशकं गुरुः समे नगणनवकं लघुगुरू खञ्जा। द्वयोरप्यर्धयोर्नव नव नगणाः गुरुः अतिरुचिरेत्यादि ग्रन्थान्तराज्ज्ञेयम् ॥ ११७ ॥ अर्धसमवृत्तप्रकरणम् ॥

अथ विषमवृत्तान्याह।

अणुट्ठुभे गणा सव्वे अनसा आइवन्नाउ।
यो चउत्थाउ ओयंतटाउ (?) गो लो य वत्तंति ॥ ११८ ॥

अनुष्टुभ्यष्टाक्षरायां जातौ पादस्याद्यादक्षरात्परे नगणसगणवर्जं सर्वे षडपि गणाः स्युश्चतुर्थादक्षरात्परो यगणः पादस्यादावन्ते गुरुर्लघुर्वा स्यात्तत्र तद्वक्त्रमिति ज्ञेयम्। आद्यांह्रेराद्यस्थाने ग्लाविति द्वौ भेदौ द्वितीये नसवर्जनाच्छेषगणैः षट्। तृतीये च एकः। तुर्ये ग्लाविति द्वौ। अन्योन्याभ्यासे चतुर्विंशतिः। प्रत्यंह्रि चतुर्विंशतेर्भावादन्योन्याभ्यासे तिस्रो लक्षा एकत्रिंशत्सहस्राः सप्तशतानि षट्सप्ततिः। एवमेवैव संख्या विपुलाभेदेष्वपि ॥ ११८ ॥

पत्थावत्तं समप्पाए यगणे जगणो जइ।
तदेव विसमंमि जो समे यो विवरीयाइ ॥ ११९ ॥

समपादयोस्तुर्याक्षराद्यगणस्थाने जगणश्चेत्तदा वक्त्रमेव पथ्यावक्त्राख्यम्। विषमयोस्तुर्याक्षराज्जगणः समयोर्यगणः शेषं तथैव वक्त्रवद्यत्र तद्विपरीतादि विपरीतपथ्यावक्त्रम् ॥ ११९ ॥

तं चेव होइ चवला नगणेण जगणंमि।
विउला सा समे जीए किज्जए सत्तमो लहू ॥ १२० ॥

तदेव विपरीतपथ्यावक्त्रं जगणस्थाने नगणेन चपलावक्त्राख्यम्। विषमयोस्तुर्याक्षरान्नगणः समयोस्तु यगणः इत्यर्थः। समयोः सप्तमो लघुर्यस्यां क्रियते सा विपुलावक्त्राख्या। न चेयं पथ्या-(थ्य)[या] गतार्था। विपुलावक्त्रस्येद(दा)नीमारभ्यमाणत्वात्तां विना तस्याप्यनुपपत्तेः समपादयोः सप्तमलघुनावश्यं भाव्यम्। विषमयोस्तु मादिभिर्यगणस्यापवादं वक्ष्यति। पथ्यायां तु यगण एवावतिष्ठते ॥ १२० ॥

चउसुं सेयवस्स सा ॥ १२१ ॥

सैतवाचार्यमते चतुर्षु पादेषु सप्तमो लघुश्चेद् विपुलावक्त्रम् ॥ १२१ ॥

मो म्विउला ओयंमि ॥ १२२ ॥

ओजयोस्तुर्याक्षराद्यगणं बाधित्वा मगणः समयोस्तु सप्तमो लघुः स्थित एव चेन्मविपुला । ओज इति जातिपक्षे द्वयोरपि पादयोर्ग्रहणम् । व्यक्तिपक्षे पुनरेकस्य प्रथमस्य तृतीयस्य वा । एवं वक्ष्यमाणविपुलास्वपि । तथा च महाकवीनां प्रयोगः ॥ १२२ ॥ [जातिपक्षे यथा—]

सर्वातिरिक्तं लावण्यं बिभ्रती चारुविभ्रमा ।
स्त्रीलोकसृष्टिः सा नूनं न सामान्यस्य वेधसः ॥ १२२·१ ॥

व्यति(क्ति)पक्षे यथा—

गतः स कालो यत्रासीन्मुक्तानां जन्म वल्लिषु ।
वर्तन्ते हेतवस्तासां सांप्रतं शुक्तिसंपुटाः ॥ १२२·२ ॥

तथा—

वज्रादपि कठोराणि मृदूनि कुसुमादपि ।
लोकोत्तराणां चेतांसि को हि निर्ज्ञातुमर्हति ॥ १२२·३ ॥

तहेव नो नविउला ॥ १२३ ॥

तथैव विषमांहितुर्याक्षरान्नगणश्चेन्नविपुला ॥ १२३ ॥

जातिपक्षे यथा—

दृशा दग्धं मनसिजं जीवयन्ति दृशैव याः ।
विरूपाक्षस्य जयिनीस्ताः स्तुवे वामलोचनाः ॥ १२३·१ ॥

व्यक्तिपक्षे यथा—

दीनायां दीनवदनो रुदत्यां साश्रुलोचनः ।
पुरः सखीजनस्तस्याः प्रतिविम्बमिवाभवत् ॥ १२३·२ ॥

तथा—

अन्यदा भूषणं पुंसः शमो लज्जेव योषितः ।
पराक्रमः परिभवे वैयात्यं सुरतेष्विव ॥ १२३·३ ॥

भो जइ ता भवि(व्वि)उला ॥ १२४ ॥

तथैव भगणश्चेद्भविपुला ॥ १२४ ॥ जातिपक्षे यथा—

इयं सखे चन्द्रमुखी स्मितज्योत्स्नावभासिनी ।
इन्दीवराक्षी हृदयं दंदहीति तथापि मे ॥ १२४·१ ॥

व्यक्तिपक्षे यथा—

सुवर्णपुष्पां पृथिवीं चिन्वन्ति पुरुषास्त्रयः ।
शूरश्च कृतविद्यश्च यश्च जानाति सेवितुम् ॥ १२४·२ ॥

तथा—

सर्वाशुचिनिधानस्य कृतघ्नस्य विनाशिनः ।
शरीरकस्यापि कृते मूढाः पापानि कुर्वते ॥ १२४·३ ॥

रो रव्विउला उ नेया ॥ १२५ ॥

तथैव रगणश्चेद्रविपुला तु ज्ञेया ॥ १२५ ॥ जातिपक्षे यथा—

वधूभिः पीनस्तनीभिस्तूलीभिः कुङ्कुमेन च ।
कालागरुधूपधूमैर्हेमन्ते जयति स्मरः ॥ १२५·१ ॥

व्यक्तिपक्षे यथा—

महाकविं कालिदासं वन्दे वाग्देवतागुरुम् ।
यज्ज्ञाने विश्वमाभाति दर्पणे प्रतिबिम्बवत् ॥ १२५·२ ॥

तथा—

कामिनीभिः सुखं संगः क्रियते पण्डितैरपि ।
यदि न स्याद्वारिवीचीचञ्चलं हतजीवितम् ॥ १२५·३ ॥

सो जत्थ सविउला सा ॥ १२६ ॥

तथैव यत्र सगणः सा सविपुला ॥ १२६ ॥ जातिपक्षे यथा—

क्षणविध्वंस(सि)नि लोके का चिन्ता मरणे रणे ।
को हि मन्दः सहसैव स्वल्पेन बहु हारयेत् ॥ १२६·१ ॥

व्यक्तिपक्षे यथा—

श्रोत्रे सति न शृणोति सति नेत्रे न पश्यति ।
वक्त्रे सत्यपि नो वक्ति पार्थिवस्तेन पार्थिवः ॥ १२६·२ ॥

तथा—

कौटिल्यपटवः पापा मायया बकवृत्तयः ।
भुवनं वञ्चयमानाः वञ्चयन्ते स्वमेव हि ॥ १२६·३ ॥

तो तव्विउला अक्खिया ॥ १२७ ॥

तथैव तगणश्चेत्तविपुला आख्याता ॥ १२७ ॥ जातिपक्षे यथा—

येन हता पादेन सा जातीलुब्धेन मल्लिका ।
अलेस्तस्य दैवादहो बर्बर्यपि सुदुर्लभा ॥ १२७·१ ॥

व्यक्तिपक्षे यथा—

वन्दे कविं श्रीभारविं लोकसंतमसच्छिदम् ।
दिवा दीपा इवाभान्ति यस्याग्रे कवयोऽपरे ॥ १२७.२ ॥

तथा—

लोकवत्प्रतिपत्तव्यो लौकिकोऽर्थः परीक्षकैः ।
लोकव्यवहारं प्रति सदृशौ बालपण्डितौ ॥ १२७.३ ॥

संकीर्णाश्च विपुलाप्रकारा दृश्यन्ते । यथा—

क्वचित्काले प्रसरता क्वचिदापत्य निघ्नता ।
शुनेव सारंगकुलं त्वया भिन्नं द्विषां बलम् ॥ १२७.४ ॥

तुल्येऽपराधे स्वभाणु(नु)र्भानुमन्तं चिरेण यत् ।
हिमांशुमाशु ग्रसते तन्म्रदिम्नः स्फुटं फलम् ॥ १२७.५ ॥

इत्यादयोऽन्ये तु स्वबुद्धयाभ्यूह्याः । सर्वासां च विपुलानां चतुर्थो वर्णः प्रायेण गुरुर्भवतीत्याम्नायः ॥ १२७.५ ॥ वक्त्रजातिप्रकरणम् ॥

पढमंमि अट्ठवन्ना
दुइयंमि दुवालस निवज्झंति ।
तइए सोलस चउत्थए वीस जत्थ पाए
तं पयचउरुद्धयनामयं पयंपंति विसमच्छंदं ॥ १२८ ॥

[प्रथमेऽष्टवर्णाः
द्वितीये द्वादश निबध्यन्ते ।
तृतीये षोडश चतुर्थे विंशतिर्यत्र पादे
तत्पदचतुरूर्ध्वनामकं प्रजल्पन्ति विषमं च्छन्दः ॥ १२८ ॥]

स्पष्टम् ॥ पदचतुरूर्ध्वं न्यासभेदाच्चतुर्विंशतिधा । स्थापना । ८,१२,१६,२० । पदचतुरूर्ध्वेन पदचतुरूर्ध्वप्रकरणमुपलक्ष्यते । यथा पदचतुरूर्ध्वमेव प्रतिपादमादौ द्विगुरुकं ततः सर्वलघ्वक्षरं यद्वा प्रतिपादमादावन्ते च द्विगुरुकं शेषं सर्वलघुकं च प्रत्यापीडः । पदचतुरूर्ध्वमेव एकद्विगुरुकं शेषं सर्वलघुकं आपीडः । आपीड एवाद्यस्यांह्रेर्द्वितीयेनांह्रिणा व्यत्यये कलिका । तृतीयेन लवली । तुर्येणामृतधारा । पदचतुरूर्ध्वप्रकरणम् ॥ १२८ ॥

सजसा लहू पढमयंमि
नसजगुरुणो दुइज्जए ।
हुंति भनजलगुरू तइए
तुरिए सजा सजगुरू य उग्गया ॥ १२९ ॥

[सजसाः लघुः प्रथमे
नसजगुरवो द्वितीये ।
भवन्ति भनजलगुरवस्तृतीये
तुरीये सजौ सजगुरवश्च उद्गता ॥ १२९ ॥

स्पष्टा । उद्गतया उद्गताप्रकरणसंग्रहो ज्ञेयो यथा । उद्गतैव तृतीयेंह्रौ रनभगाश्चेत् सौरभकम् । ननससास्तु चेल्ललितम् । उद्गताप्रकरणम् ॥ १२९ ॥

आइल्ले ससजा भगा गुरू अह बीए
सनजा रगुरु स(त)हग्गिमे नना सो ।
नतिगजय तुरियए
इय सुणह पचुवियसुवट्ठियपुव्वं ॥ १३० ॥

[आदिमे ससजा भगौ गुरुरथ द्वितीये
सनजा रो गुरुस्तथाग्रिमे ननौ सः ।
नत्रिकं जयौ तुर्ये
इति जानीत प्रचुपितमुपस्थितपूर्वम् ॥ १३० ॥

आद्येंह्रौ ससजा भगौ गुरुरथ द्वितीये सनजा रश्च गुरुश्च रगुरू । अथाग्रिमे तृतीये ननौ सः । तुर्यके नत्रिकं जया इ(त्रि)ति जानीत प्रचुपितमुपस्थितपूर्वमुपस्थितप्रचुपितमित्यर्थः । अनेनैतत्प्रकरणं सूचितम् । यथा इदमेव तृतीयेंह्रौ ननसननसाश्चेद्वर्धमानम् । इदमेव तृतीयेंह्रौ तजराश्चेत् शुद्धविराड्-ऋषभम् । उपस्थितप्रचुपितप्रकरणम् ॥ पूर्वार्धे षोडश गुरवः उत्तरार्धे द्वात्रिंशल्लघवः सौम्या । पूर्वार्धे द्वात्रिंशल्लघवः उत्तरार्धे षोडश गुरवो ज्योतिः ॥ १३० ॥ विषमवृत्तप्रकरणम् ॥

[इति] कविदर्पणवृत्तौ चतुर्थोद्देशः ।

पञ्चमोद्देशः ।

अथोभयच्छन्दः ।

विसमे छकला समे वसू । वेयालीयं रोलगा तओ ।
नट्ठसु छलहू निरन्तरा । दुसुवि कला न समा पराणुगा ॥ १ ॥

[विषमे षट्कलाः समे वसवः । वैतालीयं रो लगौ ततः ।
नाष्टसु षट् लघवो निरन्तराः । द्वयोरपि कला न समाः परानुगाः ॥ १ ॥]

विषमयोः पादयोः षण्मात्राः समयोरष्टौ इति मात्राच्छन्दोंशः ततो द्वयोरपि रगणो लघुर्गुरुः इति वर्णच्छन्दोंशः। इदं वैतालीयम्। अत्रापवादः। समांह्रिकलास्वष्टसु षट् लघवः संतता न स्युर्नच द्वयोरपि विषयसमपादयोः समा कला परानुगा सर्वांह्रिषु समो लघुः परेण लघुना सह गुरुर्न कार्य इत्यर्थः । अत्रौजांह्रिषट्कलानां प्रस्तारे त्रयोदश भेदास्तेष्टाविहासाका ग्राह्या यथा। स्थापना।[1]॥ साकास्तु पञ्चामी यथा। स्थापना ॥ पराश्रितसमकलाविकल्पाः साका इतरे त्वसाका इति पूज्याम्नायः। युक्पादाष्टमात्राणां प्रस्तारे चतुस्त्रिंशद्भेदास्तेष्वसाका षोडश । षोडशभ्योपि संततषट्लघवस्त्रयो-पनीयन्ते। ततो जातास्त्रयोदश। तेत्र ग्राह्याः। स्थापना। साकास्त्वष्टादश। ते त्याज्याः स्थापना।

तं चिय रगणंतसंठिए ये । ओवच्छंदसयं वयंति वुड्ढा ॥ २ ॥

[तदेव रगणान्तसंस्थिते ये । औपच्छन्दसकं वदन्ति वृद्धाः ॥ २ ॥]

तदेव वैती(ता)लीयमोजयोः षड्भ्यो युजोरष्टभ्यः कलाभ्यः परस्य [र]गणस्यान्तसंस्थिते यगणे औपच्छन्दसकं वृद्धा वदन्ति ॥ २ ॥

आवायलिया भगणेणं । गुरुजुयलेण य अंतगएणं ॥ ३ ॥

[आपातलिका भगणेन । गुरुयुगलेन चान्तगतेन ॥ ३ ॥]

वैतालीयमेवांह्रिद्वये षडष्टकलाभ्यो भगणेन गुरुभ्यां चापातलिका ॥ ३ ॥

समपा[य]कलातिगंतगो । जइ गुरू उ ता होइ पच्चिया ॥ ४ ॥

[समपादकलात्रिकान्तगो । यदि गुरुः पुनर्भवति प्राच्यिका ॥ ४ ॥]

समपादाष्टमात्रासु तिसृणां कलानामन्तगतो गुरुः पुनश्चेद्विषमयोस्तु प्रागवच्चेत्तत्स्यात् प्राच्यवृत्ति-र्भीमादिवत् प्राच्यिका। सा त्रिधा वैतालीयप्राच्यिका औपच्छन्दसप्राच्यिका आपातलिकाप्राच्यिका॥४॥

उइच्चिया सा पवुच्चए । जहि समेसु[2] मुहलप्परो गुरू ॥ ५ ॥

[उदीच्यिका सा प्रोच्यते । यत्रासमयोः मुखलपरो गुरुः ॥ ५ ॥]

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१ I have dropped the graphical presentation. २ विसमे ?

यत्रौजांह्रिषट्कलास्वाद्याल्लघोः परो गुरुः सा प्रोच्यते उदीच्यवृत्तिः प्राग्वदुदीच्यिका । एषा प्राग्वत् त्रिधा ॥ ५ ॥

तहा दुन्ह पायसंकरो । पुव्वच्छं(छं)दयाणं पवत्तयं ॥ ६ ॥

[तथा द्वयोः पादसंकरः । पूर्वच्छन्दसां प्रवृत्तकम् ॥ ६ ॥]

तथा द्वयोः पूर्वच्छन्दसोः प्राच्यिकोदीच्यिकयोरंह्रिसंकरः प्रवृत्तकं युजोर्मात्रात्रयाद्गुरुरयुजोस्त्वाद्याल्लघोर्गुरुरित्यर्थः । इदमपि प्राग्वत् त्रिधा ॥ ६ ॥

सव्वजुम्मपयजावरंतिया ॥ ७ ॥

[सर्वयुग्मपादजा अपरान्तिका ॥ ७ ॥]

सर्वेषां वैतालीयौपच्छन्दसकापातलिकातत्प्राच्यिकाछन्दसां समपादैर्जनिता अपरान्तिका ॥ ७ ॥

अजुम्मजा चारुहासिणी ॥ ८ ॥

[अयुग्मजा चारुहासिनी ॥ ८ ॥]

वैतालीयौपच्छन्दसापातलिकातदुदीच्यिकानां विषमांह्रिजा चारुहासिनी ॥ ८ ॥

असेसपायाइलप्परो । गुरू जहिं सा दाहिणंतिया ॥ ९ ॥

[अशेषपादादिलात्परः । गुरुर्यत्र सा दक्षिणान्तिका ॥ ९ ॥]

अशेषाणां वैतालीयादीनां यथासंभवं सर्वेष्वंह्रिष्वाद्याल्लघोः परो गुरुर्यत्र सा दा(द)क्षिणान्तिका । ॥ ९ ॥ उभयच्छन्दःप्रकरणम् ।

जं विसमक्खरचरणं ऊणाहियचरणयं व रूवयं ॥
तिविहे छंदंमि इमंमि जयदेवाईहि न भणियं ।
तं सव्वंपि नेयं गाहानामं वियड्ढेहिं ॥ १० ॥

[यद्विषमाक्षरचरणं ऊनाधिकचरणं वा रूपकम् ।
त्रिविधे छन्दसि अस्मिञ्जयदेवादिभिर्न भणितम् ।
तत्सर्वमपि ज्ञेयं गाथानाम विदग्धैः ॥ १० ॥]

यद्विषमाक्षरांह्रि न्यूनाधिकांह्रिकं वा रूपकं मात्रावर्णोभयरूपे त्रिविधे च्छन्दस्यास्मिन् जयदेवाद्यैर्नोक्तं तत्सर्वमपि गाथाख्यं विदग्धैर्ज्ञेयम् ॥ १० ॥

छन्दसां वर्णगुरुलघुसंख्यानयनकरणमाह—

गुरुवज्जियाहिं अक्खरसंखा वन्नुज्झियाहिं गुरुसंखा ।
दुगुणियगुरुराहियाहिं लहुसंखा रूवयकलाहिं ॥ ११ ॥

[गुरुवर्जिताभिरक्षरसंख्या वर्णोज्झिताभिर्गुरुसंख्या ।
द्विगुणितगुरुरहिताभिर्लघुसंख्या रूपककलाभिः ॥ ११ ॥]

रूपकस्य यस्य कस्यापि च्छन्दसः कलाः संख्यायन्ते ततस्ताभ्यस्तस्यैव रूपकस्य गुरवः पात्यन्ते चेद्वर्णसंख्या । वर्णाश्चेदुज्झ्यन्ते गुरुसंख्या । द्विगुणीकृत्य गुरवोपनीयन्ते चेल्लघुसंख्या स्यात् । यथा-स्यामेव गाथायां सप्तपञ्चाशन्मात्राभ्यः सप्तदशगुरुव्यपगमे चत्वारिंशद्वर्णाः । वर्णात्यये सप्तदश गुरवः। द्विगुणितैर्गुरुभिश्चतुस्त्रिंशत्संख्यैः पातितैस्त्रयोविंशतिर्लघव इति ॥ ११ ॥

[इति] कविदर्पणवृत्तौ पञ्चमोद्देशः ।

षष्ठोद्देशः ।

अह पत्थारो नट्ठं उद्दिट्ठं एगमाइलगकिरिया ।
संखा तहद्धजोगो छंदंमि छ पच्चया एए ॥ १ ॥

[अथ प्रस्तारो नष्टमुद्दिष्टमेकादिलगक्रिया ।
संख्या तथाध्वयोगो छन्दसि षट् प्रत्यया एते ॥ १ ॥]

अथानन्तरं प्रस्तीर्यते (इति) प्रस्तारो जातिवृत्तयोर्विस्तरान्यासः । नष्टस्य प्रस्तारभेदेभ्योऽदृष्टस्य जातिवृत्तभेदस्यानयनं नष्टम् । उद्दिष्टस्य कतिथोयं भेदः प्रस्तारेष्विति प्रश्नेनोपन्यस्तस्य जातिवृत्तभेदस्याख्यानमुद्दिष्टम् । सर्वलघूनां सर्वगुरूणामेकादिलघूनामेकादिगुरूणां च जातिवृत्तप्रस्तारभेदानां ज्ञानाय करणमेकादिलघुगुरुक्रिया । जातिवृत्तप्रस्तारे भेदप्रमाणानयनं संख्या । जातिवृत्तप्रस्तारभूमिमानमध्वयोगः । छन्दसि षट् प्रत्ययाः प्रतीतिजननादेते स्युः ॥ १ ॥

तत्र जातिप्रस्तारमाह—

विसमाओ लहुयाई समा गुरू ठवहु गुरुअहे य लहू ।
उवरिंव पुरो पच्छा पुव्वविही जाइपत्थारो ॥ २ ॥

[विषमा लघ्वादीः समाः गुरून् स्थापय गुरोरधश्च लघुम् ।
उपरीव पुरः पश्चात् पूर्वविधिर्जातिप्रस्तारः ॥ २ ॥]

विषमाश्चेन्मात्रा लघ्वादीः स्थापयत । विष[म]मात्रासु प्रस्तार्यास्यादिभेदे प्राक् लघुः स्थाप्यस्ततः शेषमात्रा गुरुभिः पूर्या इत्यर्थः । यथा पञ्चानां मात्राणां प्राक् ल[घुः त]तो गुरुद्वयम् I S S अथ समा मात्रास्ततो गुरुनेव स्थापयत । सममात्रासु प्रस्तार्यास्यादिभेदे गुरुभिरेव मात्राः [पूर्या] इत्यर्थः । यथा षण्णां मात्राणां गुरुत्रयम् S S S । ततः समासु विषमासु च प्राक्कल्पस्थासु य आद्यो गुरुस्तस्याधो लघुं स्थाप[यत] । ततः परमुपरीव स्थापयत । यत्रोपरि गुरुस्तत्राधस्तादपि गुरुर्यत्रोपरि लघुस्तत्राधस्तादपि लघुरित्यर्थः । पश्चात् पृष्ठभागे पूर्वविधिः कार्यो विषमा अवि(व)शिष्यमाणा लघ्वादिगुरुभिः समास्तु गुरुभिरेव पूर्या इत्यर्थः । यथा ISS SIS } SSS IISS सर्व × × यावदयं विधिरित्थं जातीनां प्रस्तारो ज्ञेयः ॥ २ ॥

जातीनां नष्टादींस्त्रीन् प्रक्रियागौरवादुपेक्ष्य संख्यामाह ।

एगच्चिय एगाए दुन्हं दुन्नेव तिन्ह तिन्नेव ।
अंतोवंतसमासो परं तु मत्ताण परिसंखा ॥ ३ ॥

[एकैवैकाया द्वयोर्द्वे एव तिसृणां तिस्र एव ।
अन्तोपान्तसमासः परतस्तु मात्राणां परिसंख्या ॥ ३ ॥]

एकस्या मात्रायाः प्रस्तारे एकैव संख्या । द्वयोर्द्वे एव संख्या । तिसृणां तिस्र एव संख्या । तिसृभ्यः परतश्चतुरादीनां मात्राणामन्त्योपान्त्यसमासः परिसंख्या । अन्त्यस्त्रिक उपान्त्यो द्विकस्तयोर्मेलनं पञ्च चतसृणां संख्या । अन्त्यः पञ्चक उपान्त्यस्त्रिकस्तन्मीलनमष्टौ पञ्चानां संख्या । अन्त्योष्टक उपान्त्यः पञ्चकस्तन्मीलनं त्रयोदश षण्णां संख्या । अन्त्यस्त्रयोदशक उपान्त्योष्टकस्तन्मीलनमेकविंशतिः सप्तानां संख्या । एवमुत्तरत्रापि । जात्यध्वयोगस्तु वृत्ताध्वयोगतुल्य एवेति नोक्तः ॥ ३ ॥

[इति कविदर्पणे षष्ठोध्यायः । इति कविदर्पणं सवृत्तिकं समाप्तम् ।]

I. INDEX OF VERSES AND ILLUSTRATIONS IN THE TEXT

N. B.—Figures refer to chapter and verse. The third figure (whenever it is given) refers to the serial number of the illustration under the verse.

II. INDEX OF PRAKRIT DEFINITIONS AND ILLUSTRATIVE STANZAS QUOTED IN THE COMMENTARY

N. B.—The first figure refers to the chapter, the second to the separate number given to these quotations in the chapter and the last to the page on which it occurs.

III. INDEX OF SANSKRIT STANZAS OR LINES QUOTED IN THE COMMENTARY

N. B.—The first figure refers to the chapter, the second to the serial number of the quotation, except in chapter 4 where it refers to the stanza under which the quotation (whose serial number is mentioned immediately after it) occurs. The last figure refers to the page.

IV. INDEX OF THE MĀTRĀ VṚTTAS

N. B.—The figures refer to chapter and verse; those within brackets refer to the number of Mātrās in each Pāda in the case of Sama Dvipadī, and Catuṣpadī, while in the case of Ardhasama Catuṣpadī and Viṣama Dvipadī they refer to the number of the Mātrās in the odd and even Pādas respectively. y. indicates the yati after a particular Mātrā whose number is given after it. (s. n. = See notes. अ. च. = अर्धसमचतुष्पदी; स. च. = समचतुष्पदी; वि. च. = विषमचतुष्पदी; वि. द्वि. = विषमद्विपदी; स. द्वि. = समद्विपदी; प. = पञ्चपदी; ष. = षट्पदी.)

फुल्ल 2·33 = मात्रा + उल्लाल
भद्रिका (गीति) 2·11 स. द्वि. (32; y.13)
मञ्जरी 2·22 com. स. च. (21)
मडिला 2·21 स. च. (16 with one common yamaka)
मत्तकरिणी मात्रा 2·28 com. (s. n.)
मत्तबालिका मात्रा 2·28 com. (s. n.)
मत्तविलासिनी मात्रा 2·28 com. (s. n.)
मदनावतार 2·22 स. च. (20)
मधुकरिका मात्रा 2·28 com (s. n.)
मधुकरी 2·22 com. स. च. (25)
मलयमारुत 2·14 अ. च. (9–10)
मागधिका 2·18 अ. च. (14–16 s. n.)
मात्रा 2·27–28 प. (15, 11, 15, 11, 15, s. n.)
मात्रासमक 2·19 स. च. (16 s. n.)
मालागाथ 2·13 वि. द्वि. (94, 102, 110 etc. and 27)
मालादाम 2·13 com. वि. द्वि. (98, 106, 114 etc. and 27)
मुक्तावलिका 2·21 स. च. (16 s. n.)
मौक्तिकदाम 2·2 स. द्वि. (32; y.12, 8)
रड्डा 2·35 s. वस्तु
रास 2·14 अ. च. (7·13)
रासक 2·23 स. च. (23 s. n.)
रासावलय 2·25 स. च. (21 s. n.)
रिपुच्छन्दस् 2·10–11 स. द्वि. (31; y.12)
ललिता 2·11 स. द्वि. (31; y.13)
वदन 2·21 स. च. (16 s. n.)
वसन्तोत्सव 2·22 com. स. च. (45)
वस्तु 2·35 = मात्रा + दोहा = रड्डा
वस्तुवदन 2·25 स. च. (24 s. n.)
वानवासिका 2·20 स. च. (16 s. n.)
विगाथ 2·12 वि. द्वि. (54–27)
विचित्रा गीति 2·11 स. द्वि. (s. n.)
विदाम 2·13 com. वि. द्वि. (58–27)
विपुला (गाथा) 2·7 वि. द्वि. (30·27; y.12)
विश्लोक 2·19 स. च. (16 s. n.)
श्रीधवल 2·34 अष्टपदी (14·8 repeated 4 times)
षट्पद 2·33 = वस्तुवदन + उल्लाल
संकीर्ण स्कन्धक 2·9 com. वि. द्वि. (32–30; or 30–32)
संगाथ 2·13 वि. द्वि. (70–27)
संदाम 2·13 com. वि. द्वि. (74–27)
संदोहक 2·16 अ. च. (15–11)
सन्धि 2·37 = a group of कडवकs.
सार्धच्छन्दस् s. षट्पद 2·33
सुतारा 2·22 com. स. च. (40)
स्कन्धक 2·9 स. च. (32; y.12 s. n.)
हेला 2·22 com. स. च. (22)

V. INDEX OF VARṆA VṚTTAS
(including the Mixed ones)

N. B.—See N. B. to Index IV for the figures and letters; letters within brackets refer to the well-known Akṣara Gaṇas.

VI. INDEX OF STANZAS (in Appendixes I to III)

N.B.—AS = Jinaprabha's definitions, printed in bold type in App. III; AST. = Text of Ajitaśāntistava, printed in smaller type in App. III; CK = Chandaḥkośa of Ratnaśekhara in App. II; N. = Nanditāḍhya's Gāthālakṣaṇa in App. I. The figures refer to the number of stanza.

VII. INDEX OF METRES (in Appendixes I to III)

N.B.—AS. = Jinaprabha's definitions in App. III; CK = Chandaḥkośa in App. II; N = Nanditāḍhya's Gāthālakśaṇa in App. I. The figures refer to the number of stanza; those within the brackets refer to the number of Mātrās as in Index IV; letters within the brackets refer to the well-known Akṣara-Gaṇas. अ. च. = अर्धसमचतुष्पदी; स. च. = समचतुष्पदी; वि. च. = विषमचतुष्पदी; स. द्वि. = समद्विपदी; वि. द्वि. = विषमद्विपदी. s. = see.

APPENDIX I

श्रीनन्दिताढ्यकृतं

गाथालक्षणम् ।

N.B.—I had edited this work of Nanditāḍhya from three mss., two from Ahmedabad (A and B) and one from the BBRA Society's library (C), in the Annals of BORI., Poona, 1933. The two Ahmedabad mss. contain a brief avacūri besides the text, while the Bombay ms. contains only the avacūri, with only the Pratīkas of the stanzas of the Text. For the present edition I have consulted three more mss., two of which contain only the text and one contains only the avacūri like the Bombay ms. Of the three which contain only the text, one (D) belongs to the Bombay University library and the other two (F & G) are from the Baḍā Upaśraya, Bikaner. The ms. containing only the avacūri (E) is also from the same Baḍā Upaśraya, Bikaner. The Bikaner mss. were procured for me by my friend Upādhyāya Vinayasagar of Kota, to whom I am deeply obliged.

I am giving brief extracts from the avacūri in C supplemented occasionally by those from the Ahmedabad ms. A and Bikaner ms. E. These latter are given in brackets. In noting down the variants, I refer to the number of the stanza and its Pāda, assuming that it has 4 Pādas. Usually, only the word with a different spelling is reproduced and only rarely the word in whose place the variant occurs is also given.

नमिऊण चलणजुयलं नेमिजिणिंदस्य भावओ पयओ ।
गाहालक्खणमेयं वुच्छामि गुरूवएसेणं ॥ १ ॥

गुरुयलहुयक्खराणं छेयत्थं माइयं च वोच्छामि ।
पुव्वायरियकयाणं पाइयकव्वोवओगीणं ॥ २ ॥

आईऊएओअं एए गुरुअक्खरा मुणेयव्वा ।
अइउत्ति य लहुयाइं संजोयपरो य जो वन्नो ॥ ३ ॥

एओकारपराइं अंकारपरं च पाइए नत्थि ।
वसयारमज्झिमाणि य कचवग्गतवग्गनिहणाइं ॥ ४ ॥

दीहं साणुस्सारं संजोयपरं च अंतिमिल्लं च ।
एयाइं जाण गुरुअक्खराइं सेसाइं लहुयाइं ॥ ५ ॥

सव्वाए गाहाए सत्तावन्ना हवंति मत्ताओ ।
अग्गद्धंमि य तीसा सत्तावीसा य पच्छद्धे ॥ ६ ॥

सव्वाए गाहाए सोलस अंसा अवस्स कायव्वा ।
तेरस चउरोमत्ता दो य दुमत्तेगमत्तो य ॥ ७ ॥

पयओ प्रयतः ॥ १ ॥ केन पूर्वाचार्यक्रमेण ॥ (पूर्वाचार्यकृतानां E) ॥ २ ॥ संयोगेन परः प्रकृष्टः क्षमया परः क्षमापर इतिवत् । सोपि लघुर्ज्ञेयः । (संयोगपरो वर्णः सोपि गुरुर्ज्ञातव्यः E ।) ॥ ३ ॥

१·१ जुअलं; २·१ गुरुलहुअअ० AB; गरुअलहुअ० FG; २ छेइत्थं AB; वुच्छामि FG; ३ कमेणं for कयाणं C; ३·३ लहुआइं F; ४·१ एओकार AB; २ पाइयं नत्थि F; ३ वसयारु AB; मज्झयाणि G; ५·२ संजोअपरं F; अंतिमेल्लं AB; अंतिमल्लं FG; ४ लहुआइं F; ७·३ तेरह G; ४ दुय D.

सत्त सरा कमलंता नहघणछट्ठा विमेहया विसमे ।
तह बीयद्धे गाहाछट्ठंसो एगमत्तो य ॥ ८ ॥

जा पढमतइयपंचमसत्तमअंसेसु होइ गुरुमज्झा ।
गुव्विणिया विणु पइणा गाहा दोसं पयासेइ ॥ ९ ॥

जीसे न एगवीसा न य चउवीसा न एगवन्ना सा ।
मत्ता भवेइ लहुई सा जाण विणस्सए गाहा ॥ १० ॥

जह वाणी तह पाणी वियरइ छंदंमि गुरुयलहुएहिं ।
जत्थ विलंबइ वाणी पाणी वि विलंबए तत्थ ॥ ११ ॥

पढमइतइययपंचमसत्तमअंसा चउव्विहा हुंति ।
दोगुरु-निहणाइगुरू-सव्वलहू चेव अविरुद्धा ॥ १२ ॥

एए चेव वियप्पा बीयचउत्थेसु मज्झगुरुसहिया ।
छट्ठोत्थ नवरि अंसो गुरुमज्झो सव्वलहुओ वा ॥ १३ ॥

गाहासुं च समाइं खंधयकव्वेसु तह य विसमाइं ।
नत्थि लहुअक्खराइं छंदसि ठविज्जमाणाइं ॥ १४ ॥

गाहा-उदाहरणं जहा—

वीरवर सभमराणां कमलदलाणं च तुम्ह नयणाणं ।
मुणिवइ मुणियविसेसा अच्छीसु तुहं रमइ लच्छी ॥ १५ ॥

पढमो बारहमत्तो बीओ अट्ठारसासु मत्तासु ।
जह पढमो तह तइओ दसपंचविभूसिया गाहा ॥ १६ ॥

गाहत्ति ताव सिद्धं होइ विरामेण सा पुणो दुविहा ।
पच्छा विउला अंसयवसेण चवलावि सा तिविहा ॥ १७ ॥

जीसे बारसमत्तो पढमो तइओ य दो समा पाया ।
सा पच्छा विउला उण ऊणाहियपायसंजुत्ता ॥ १८ ॥

गुरुमज्झा मज्झगया गुरुयाणं दुण्ह दुण्ह जत्थं सा ।
बीय चउत्थ य जुत्ता दोसुवि अद्धेसु सा चवला ॥ १९ ॥

(शराश्चतुर्मात्ररूपा अंशाः A । सप्त स्वरा गणा भवन्तीति क्रियाध्याहारः । स्वरशब्देनात्र गणा ज्ञातव्याः E ।) कमलान्ता गुरुपर्यन्ताः । नहं सर्वलघुः । घनो मेघशब्देन जगणो वा मध्यगुरुः षष्ठमे स्थाने भवति । विमेहया मेघरहिता जगणरहिता इत्यर्थः ॥ ८ ॥ यथा वाक् तथा पाणिर्हस्तचालनमपि गुरुलघुभिः कृत्वा छन्दसि विचरति प्रवर्तत इत्यर्थः । (यथा येन प्रकारेण वाणी उच्चाररूपा भाषा गुरुलघुभिरक्षरैः कृत्वा छन्दसि विचरति चलतीत्यर्थः । तथा तेन प्रकारेण पाणिरपि हस्तोपि गुरुलघुभिरक्षरैर्विलम्बते विलम्बं करोति E । पाणिशब्दोंशवाच्येव न हस्तवाची A) ॥ ११ ॥

९·३ पयणा for पइणा F; १०·३ न होइ for भवेइ DF; ११·२ गुरुअ F; गरुय G; ३ विलंबए for विलंबइ AB; १२·१ पढमइयतइय A; १३·३ छट्ठोत्ति D; १४·४ ठविज्जमाणंमि FG; १६·१ बारसमत्तो F; २ अट्ठारसेहिं नायव्वो G; ४ पन्नरसविभूसिया A; दस dropped in F; १७·४ विही तिविहा D; १८·२ तईओ य D; ४ उणाहिय० AD; १९·२ गरुयाणं G.

जीसे दो पुरिमद्धे मुहचवला नाम सा भवे गाहा ।
जहणचवला य निहणे वुच्छामि निदरिसणाइं से ॥ २० ॥

पच्छोदाहरणं जहा—

निउणं जिणवयणसुइं जे त्ति य जाणंति जे वि य करेंति ।
सा तेसिं पुरिसाणं नियय पच्छा हवइ पच्छा ॥ २१ ॥

विउलोदाहरणं जहा—

जरमरणरोगकलिकलुसविविहसंसारसागराहि नरं ।
तारिज्ज नवरि जिणसत्थवाहवयणं तरी विउला ॥ २२ ॥

सव्वचवलोदाहरणं जहा—

तेसिं न दुल्लहाइं सुहाइं जे वीरसासण पवन्ना ।
दंता तवेण जुत्ता सुए य धित्तव्वए चवला ॥ २३ ॥

मुहचवला जहा—

भद्दं दमीसराणं जिइंदिया जे जिणिंदवयणन्नू ।
वयणाइं कुहम्मीणं हणंति नयहेउमुहचवला ॥ २४ ॥

जहणचवला जहा—

जिणवयणसुवगयाणं न हरइ हिययाइं महलिया का वि ।
निच्चंपि जा सुरूवा हविज्ज सा जहणचवला वि ॥ २५ ॥

गीई जहा—

हा हियय किं विसूरसि रूवं दट्ठूण परकलत्ताण ।
पावेण नवरि लिप्पसि पावं पाविहिसि तं न पाविहिसि ॥ २६ ॥

उग्गीई जहा—

थणदोहलिया बाला भरइव्व लावन्नसलिलोहं ।
रमणालवालनिग्गयरोमावलिवल्लरिं व सिंचेइ ॥ २७ ॥

उवगीई जहा—

जाओ हरइ कलत्तं वड्ढंतो भोयणं हरइ ।
अत्थं हरइ समत्थो पुत्तसमो वेरिओ नत्थि ॥ २८ ॥

सा पथ्या पथ्यरूपा भवति । हितकारकत्वात् । (तेषां पुरुषाणां नियतं पश्चात् पथ्या भवति पथ्यभोजनप्राया भवेत् E । पूर्वपथ्यापरपथ्याभेदः स्वयंभूछन्दसो ज्ञेयः A) ॥ २१ ॥ अन्यच्च ये निजहेतौ जिनवचने मुखचपला वाचाटा इत्यर्थः । जिनवचनस्थापने जेतुमशक्याः । (तत्र नया नैगमादयः सप्त हेतूनि च उदाहरणानि तैर्मुखे चपला वक्तारो ये E) ॥ २४ ॥ हा इति खेदे । किं विषीदसि ॥ २६ ॥ काचिद्बाला लावण्यसलिलौघं समूहं बिभर्ति । स्तनदोघटीसहिता । कमिव । सरः सरोवर इव । (स्तनावेव दोहनिके यस्याः सा स्तनदोहनिका बाला लावण्यसलिलौघं भरतीव E) ॥ २७ ॥

२०·४ निदरसणाइं ABG; २१·१ वयणतुइं F; २ करंति F; २२·२ सागराउ G; २४·२ जियंदिया DFG; जिणंदवयणेनं B; °वयणेणं D; ४ नियहेउं० C; २५·३ सरूवा FG; ४ हविज्ज जा ABG; २६·१ विसूरसि D; ४ पाविहसि–पाविहसि F; जं कज्जं तं न पाविहिसि A; २७·१ दोहणिया G; २ सर इव C; लावण्ण F; २८·२ वड्ढियं for भोयणं DFG.

संकिण्णोदाहरणं जहा—

अप्पिज्जउ जणयसुया अणुणिज्जउ राहवो पयत्तेण ।
आयड्ढियचावकरा जाव न पाविंति दुज्जया रामसरा ॥ २९ ॥

गाहा जहा—

पुव्वं कहासु सुव्वइ लक्खं किर देइ विक्कमाइच्चो ।
पणयकुवियाइ सुंदरि सवायलक्खं तए दिन्नं ॥ ३० ॥

जह वेसाण न नेहो जह सच्चं नत्थि कामुयजणस्स ।
तह नंदियड्ढभणिए जिह किह तिह पाइए नत्थि ॥ ३१ ॥

विप्पी खत्तिणि वइसी सुद्दी सहिया य हुंति चत्तारि ।
छंदं निदरिसणं चिय वुच्छामि अओपरं तासिं ॥ ३२ ॥

सव्वगुरुएहिं विप्पी आइमगुरुएहिं खत्तिणी होइ ।
अंतिमगुरूहिं वइसी सुद्दी सव्वेसु लहुएसु ॥ ३३ ॥

विप्पी जहा—

पंचावन्ना वन्ना गाहाणं नेय हुंति उड्डेणं ।
तीसाए हिट्ठेणं सक्को सक्कोवि नो काउं ॥ ३४ ॥

खत्तिणी जहा—

कुंभारी लोहारी वाणीए चेव होइ बंधारी ।
जह किरि कलववहरियय न हु हसिरय अवरकलरहिय ॥ ३५ ॥

मन्दोदरी रावणं प्रति कथयति—हे रावण जनकसुता अर्प्यताम् । यावत् दुर्जया रामशराः आकर्षित-चापकरान्न प्राप्नुवन्ति । (हनूमान् रावणं प्रत्याह—भो रावण आकर्षितचापकराः आकर्षितं चापं कुर्वन्तीति यावद्रामशराः न प्राप्नुवन्ति नायान्ति E । एतल्लक्षणं स्वयंभूच्छन्दसो ज्ञेयम् A) ॥ २९ ॥ (त्वया सालक्तकः अलक्तकेन सहितः पादो दत्तः E) ॥ ३० ॥ तथा नन्दिताढ्यशास्त्रकथिताभिप्राये यर्हि कर्हि तर्हि प्राकृते शब्दत्रयं नास्ति । (ननु गाथाछन्दःशास्त्रमिदं गाथा च शुद्धप्राकृत एव भवति । ततश्च जिहकिहतिहेत्यादयोपभ्रंशाः स्युर्न वा इत्याशङ्कां परिहरन्नाह—जहेति A) ॥ ३१ ॥ कुम्भारी कुम्भारिका लोहकारिका तत्समानवाण्या भाषया जल्पन् सन् पुमान् पापसंबन्धकारी भवति । यथा किल व्यवह्रियते सति अर्थे तथैव अपरकलारहिता लोकैरुपहस्यते । (शब्दमात्रेणैवासां विजातित्वं नत्वपरकलाग्रहणे । एता अपि सुजातय एव शोभन्ते । तस्मादुत्तमजातिरिति स्मयो न न्याय्यः । कलाकौशलमेव प्रमाणम् । कलाव्यवहारिक हसनशील इत्यामन्त्रणद्वयं कस्याप्यात्मबहुमानिनः A । यथा किल कलाव्यवहृतिर्यासामिति गम्यते । अपरकलाग्रहणे न हस्यते । अपि तु हस्यत एव E) ॥ ३५ ॥

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२९ संकीर्णोदाहरणं यथा FG; संकीर्णको० D; २९·१ जणयसुआ F; ३ आयड्ढिय D; चावसरा BDH; ४ पावंति D; ३० गाथोदाहरणं जहा AB; ३०·१ सुच्चइ D; २ किरि for किर F; ३ पणयकुवियाण D; ३१·२ कामुअजणस्स F; ४ पाइयं DF; ३२·१ वयसी for वइसी DF; ३ विय ABC; ३३·२ गरुएहिं F; खित्तिणी D; ३ वयसी DE; ३४·३ हिट्ठाणं F; ३५·३ किल AB; ववहारिय DF; ४ हसरिय D; हसियइ CEG; अवरक-लगहणे ABEG.

वइसी जहा—

वरकरिवर-वरहयवर-वररहवर-विलयनिवहसुहसुहयं ।
भोत्तुं राया रज्जं पच्छा दिक्खं गहिस्सामो ॥ ३६ ॥

सुद्दी जहा—

विमलजसकिरणधवलियमहियल सुरनिवहनमियकमजुयलं ।
तिहुयणसिरिवरकुलहर मणहरगुणनिलय जिण जयहि ॥ ३७ ॥

मुहजहणसयलचवला पच्छा विउला य विप्पिखत्तिणिया ।
वइसी सुद्दी मीसा दस गाहा हुंति छंदंमि ॥ ३८ ॥

मीसोदाहरणं जहा—

ठाणच्चुयाण सुंदरि मंडलरहियाण विहवचत्ताण ।
थणयाण सुपुरिसाण य को हत्थं देइ पडियाण ॥ ३९ ॥

अहवा छव्वीसं भेया गाहाणं जहा—

कमला ललिया लीला जुण्हा रंभा य मागही लच्छी ।
विज्जू माला हंसी ससिलेहा जण्हवी सुद्दा ॥ ४० ॥

काली कुमरी मेहा सिद्धी रिद्धी य कुमइणी धरणी ।
जक्खिणि वीणा बंभी गंधव्वी मंजरी गोरी ॥ ४१ ॥

कमला तिहि लहुएहिं ललिया पंचेहिं एवमाईओ ।
बिहि बिहि वड्ढंतेहिं कमेण सेसाओ जायंति ॥ ४२ ॥

इक्किक्कक्खरवुड्ढी छंदा छव्वीसयं मुणेयव्वा ।

गाहाणं तीसाए पणवन्ना वड्ढिया जाव ॥ ४३ ॥

तीसा जा पणवन्ना वड्ढंतेगक्खरेहिं जा गाहा ।
झिज्जइ गुरुयं इक्कं दो दो वड्ढंति लहुयाइं ॥ ४४ ॥

तीसाए जं अहियं दुगुणं काऊण तिन्नि दिज्जासु ।
जित्तियमेत्तो पिंडो तित्तियमित्ताइं लहुयाइं ॥ ४५ ॥

मत्तापमाणमज्झा हरित्तु सव्वक्खराइं गाहाणं ।
अवसेसं जं चिट्ठइ तित्तियमित्ताइं गुरुयाइं ॥ ४६ ॥

कः पुमान् हस्तं आधारं ददाति । अपि तु न कोपीत्यर्थः ॥ ३९ ॥ इदानीं त्रिभिर्गाथाभिः शाल्मलिप्रस्तारं कथयति—कम० ॥ ४२–४४ ॥

३६·२ नरविलयनिवहसुहयं D; नरविलयनिवहसुहसुहयं F; ३७·१ विमलजलकिरण D; २ कमजुअलं F; ३ तिहुअण F; ३८·१ जघण DF; ३ वयसी D; ३९ मिस्सोदाहरणं AB; ३९·१ ठाणचुयाणं D; ठाणच्चुआण F; २ बहव for विहव D; ४०·२ जोण्हा DF; ४ मुद्दा for सुद्दा D; ४१·१ कुमारि DFG; २ कुमुइणी E; धरिणी D; ३ रंभी for बंभी D; ४ गौरी for गोरी F; ४२·४ सेसाउ F; ४३·१ इक्कक्ककक्खर AB; इक्केक्कक्खर E; एक्किक्कक्खर F; ४४·३ झिज्भइ D; गरुयं F; ४ लहुआइं ABF; ४५·२ तिण्णि AB; ३ जित्तियमित्तो DG; जित्तियमित्तं F; ४ लहुआइं F; ४६·४ गरुयाइं G.

मत्ता भन्नइ करिसो करिसचउक्कं पलं वियाणाहि ।
चउदसपलाइं गाहा तोलिज्जंती सकरिसाइं ॥ ४७ ॥

उभओअंतगुरूहिं रहिया छट्ठंसएण बीयद्धे ।
सेसा तेरस अंसा विसमसमा तेसु अहिगारा ॥ ४८ ॥

पढमाई चउसेया बीओ तुरिओ य हुंति पंचविहा ।
छट्ठंसो दुविगप्पो गणणविही इत्थ कायव्वो ॥ ४९ ॥

जो जस्स होइ उवरिं सो गुन्नो हिट्ठिमो गुणायारो ।
हिट्ठिमउवरिमगणणा नेयव्वा जाव तेरसमो ॥ ५० ॥

पत्थारविश्थराणं गाहाणं हुंति अट्ठ कोडीओ ।
एगूणवीस लक्खा बीस सहस्सा य सव्वग्गं ॥ ५१ ॥

लहुअक्खरेहिं रूवूणएहिं अद्धीकयंमि जं सेसं ।
रूवूणं तीसजुअं अक्खररासी मुणेयव्वा ॥ ५२ ॥

एगं हाऊण लहुं तत्तो अद्धं हरित्तु सेसेण ।
अद्धेन समं भणियं नक्खत्तं सव्वगाहाण ॥ ५३ ॥

छंदवसा दीहपरा कत्थवि लहुया हवंति पयअंते ।
एओ इहिबिंदू विय रहवंजणजुत्तिपुव्वो य ॥ ५४ ॥

मात्रा एका कर्षप्रमाणा भवति ॥ ४७ ॥ इदानीं तिसृभिर्गाथाभिः प्रस्तारप्रमाणं वक्ति—उभ० । (उभओअंतिमकमलयरहिया छट्ठंस बीयअद्धंमि । उभयस्मिन्नर्धद्वयेप्यन्तिमकमलाभ्यां षष्ठांशेन च । प्राकृतत्वाद्लोपः । द्वितीयपाठस्तु न्याय्यः । A) ॥ ४८ ॥ एकं लघुं हित्वा ततो शेषेणार्धेन सर्वासां गाथानां नक्षत्रं भणितं अश्विन्यादि । अयं भावार्थः । त्रिंशदक्षरायां गाथायां नियमेन त्रयो लघवः तेषामेकोऽपसार्यते । शेषौ द्वौ तयोरप्यर्धमेकस्तेन लब्धमाद्यमश्विनीनक्षत्रम् । एवं सर्वासु गाथासु ॥ ५३ ॥ (गृहं प्रथमद्वितीयतृतीयादिसंख्यास्थानं नाम च कमला ललिया इत्यादि A । तावतिमं गृहं तथा नाम लभ्यते । किं विकल्पेन । गृहाणां नामानि वास्तुशास्त्रतो ज्ञातव्यानि E) ॥ ५३a ॥

४७·२ करसचउक्कं फलं F; ४८·१–२ उभओअंतिमकमलयरहिया छट्ठंस बीयअद्धंमि Com. in A; ४ विसमसमो D; अहिगारो F; ४९·२ अ हुंति F; ४ गणणविहि D; ५०·२ गुण्णो हिट्ठमो य गुणयारो DG; हिट्ठिमो य गुणकारो F; ४ तेरसमे AB; v. ५० is dropped in E; ५१·२ D adds नेय before हुंति; ४ वीससहस्साइं सव्वग्गं AB; between 51 and 52, A gives the following stanza : पत्थारमाणमेयं गाहोग्गीईण खंधएट्ठगुणं । दुगुणं गीईए उवगीईए अद्धयं होई ॥ ५१ a. ॥ ५३·१ एवं हाऊण ABD; ३ अद्धेण F; between 53 and 54, ACE contain the following stanza; F gives only its Pratīka. लहुअक्खरेहिं रूवूणएहिं अद्धीकयंमि जं सेसं । लब्भइ गाहाण घरं तह नामं किं वियप्पेण ॥ ५३a. ॥ ५४·२ लहुआ F; पुव्वा य G.

एयारो जहा—

सायारं पिव परमेसरेण नाणं जुगाइदेवेण ।
बंभीएँ पयडिअं नियकरेण बंभी लिवी जयइ ॥ ५५ ॥

ओयारो जहा—

बालाओं हुंति कोऊहलेण एमेव चवलचित्ताओ ।
दरल्हसिअथणीओ पुण धरंति मयरद्धयरहस्सं ॥ ५६ ॥

इयारो विंदुजुओ जहा—

जाइँ लसंति गुणेहिं दोसासंगं च जाइँ न सहंति ।
ताइं तामरसाइँव जयंति सुयणाण चरियाइं ॥ ५७ ॥

हियारो विंदुजुओ जहा—

उत्तिमतिलयाहिँ असोगसरलपुन्नागविहियसोहाहिं ।
जं रेहइ बाहिं बाडियाहिँ अंतो कुलवहूहिं ॥ ५८ ॥

रव्वंजणसंजोए जहा—

सइ बड्ढियावि गेहंमि पइखणं लालियावि दुद्धेण ।
सप्पव्व डुहंति खणेण दुज्जणा अहह अकयन्नू ॥ ५९ ॥

हव्वंजणसंजोए जहा—

मेरुसिहरंमि न्हाणं बत्तीसिंदेहिँ कणयकलसेहिं ।
किज्जंतं वीरजिणस्स तुम्ह दुरियाइँ पम्हुसउ ॥ ६० ॥

तहा—

गाहो गाहविगाहो उग्गाहो गाहिणी य खंधो य ।
छव्विहगाहाभेओ निद्दिट्ठो नंदियड्ढेण ॥ ६१ ॥

गाहो चउवन्नाए सत्तावन्ना य भन्नए गाहा ।
विवरीया य विगाहा उग्गाहो सट्ठिमत्तो य ॥ ६२ ॥

(रोहिणीचरितात् । A ॥ ५५ ॥) तामरसानीव कमलानीव । यानि कमलानि गुणैस्तन्तुभिः कृत्वा उल्लासं यान्ति । दोषाशब्देन रात्रिसंगमं न सहन्ते । अत्र इकारो बिन्दुयुक्तोऽपि लघुः कार्यः । (पुष्पदन्तचरितात् A) ॥ ५७ ॥ अशोकाः शोकरहिताः सरलाः कौटिल्यरहिताः पुरुषा एव पुरुषश्रेष्ठिपाः नागा एव भोगिनस्तैर्विहिता शोभा यस्याः सा तथा ताभिः सभर्तृकाभिः । अत्र छन्दोवशात् बिन्दुयुक्तोऽपि हकारो लघुर्विहितः । विपुला जातिः । (पुष्पदन्तचरितात् A) ॥ ५८ ॥ (पुष्पदन्तचरितात् A) ॥ ५९ ॥ युष्माकं दुरितानि प्रस्फोटयतु दूरीकरोतु । अत्र ह्ना अक्षरयोगेऽपि पाश्चात्यो लघुर्विहितः । (न तु तुम्ह पम्हुसउ अत्रापि लघुर्द्रष्टव्यः । यत उक्तं कत्थवि लहुया हवंति, कुत्रापि न सर्वत्र E) ॥ ६० ॥ पुनर्गाथानां प्रकारान्तरमाह—गाहो ॥ ६१ ॥ अधुना षण्णां भेदानाह गाथायुगलेन ॥ ६२ ॥ ६३ ॥

५५·२ जुआइदेवेण DF; ५६ ओआरो DF; ५६·३ दरउल्हसियथणीओ पुण A; सुण for पुण F; ५९·१ सहि for सइ AB; ४ दुयणा for दुज्जणा D; vv. 59 and 60 interchange places in D; ६०·४ तुम्हं for तुम्ह D; पप्फुडउ C; पम्हुसइ DF; ६१·२ गाहिणी D; ४ नंदियड्ढेणं D.

गाहिणि बासट्ठीए चउसट्ठीए य खंधओ भणिओ ।
एए छव्व विगप्पा गाहाछंदे विणिद्दिट्ठा ॥ ६३ ॥

गाहो जहा—

वट्टंति गमणदियहा जं भणियं तं खमिज्जासु ।
अम्हं चिय नत्थि गुणा दोसा विय संभरिज्जासु ॥ ६४ ॥

गाहोदाहरणं जहा—

जिणधम्मो मोक्खफलो सासयसोक्खो जिणेहिं पन्नत्तो ।
नरसुरसुहाइं अणुसंगयाइं इह किसि पलालं व ॥ ६५ ॥

उग्गाहो जहा—

थोसामि सव्वजगजीवबंधवं अट्ठकम्मनिम्महणं ।
सुरअसुरनागमहियं संतिजिणं सयललोयसंतिकरं ॥ ६६ ॥

अन्नं च—

जइ वाससयं गोवालिया कुसुमाणि य बंधइ मालिया ।
ता किं सहावधियगंधिया कुसमेहिं होइ सुगंधिया ॥ ६७ ॥

गाहिणी जहा—

निवडियधारानिवहो जस्स निरुद्धो फणिंदमउडेहिं ।
तं सुरमुइंदसुहलियनाइणिगिज्जंतमंगलं पासजिणं ॥ ६८ ॥

खंधओ जहा—

नमह भुयइंदभासुरवियडफडाडोयखलियविसहरसलिलं ।
पहयमुइंदासुहलियनागिणिगिज्जंतमंगलं पासजिणं ॥ ६९ ॥

गमनदिवसा वर्तन्ते ॥ ६४ ॥ अणुसंगयाइं प्रसंगागतानि । यथा इह भूतले कृषिपलालवत् । यथा कृषिरन्न-निष्पत्तिफलाय क्रियते तत्रापि पलालादिकं वस्तु चारिरूपं प्रसंगेनैव भवति तथा । (इह जिनधर्मे कृषौ पलालमिव E) ॥ ६५ ॥ (विगाथा यथा थणदोहलिया बालोदाहरणं ज्ञेयम् E) । विगाथा यथा—पण० जिणाण चलणे पुनः पुनः प्रणमत । किं० चलणे । प्रणतसुरेश्वरशीर्षे मुकुटकोटिमिश्रीकृते । किं० जिनानां संसारसमुद्रपोतप्राप्तानाम् ॥ But none of the other five mss. seems to contain an example of Vigāthā; E merely refers to v. 27 above. तस्या मनो घृतगन्धेन युज्यते न तु कुसुमेषु । (तत्किं अपि तु न किमपीत्यर्थः । स्वभावघृतगन्धिका सा कुसुमैः सुगन्धिका न भवति । अथवा तत्किं कुसुमैः कृत्वा सुगन्धिका न भवति अपि तु भवतीति काकूक्त्या व्याख्येयम् । यतः कुसुमानि दुर्गन्धमपि वासयन्ति E) ॥ ६७ ॥ (धारा पडंति निवहा इत्यत्र निष्ठातं पूर्वं निपततीति प्राप्तप्राकृतत्वाद्विलोमः पदन्यासः । न्याय्यस्तु पाठो निवडियधारानिवहो इति । स चार्थात् कमठमेघवृष्टिरिति A । निपतद्धारानिवहो यस्य E) ॥ ६८ ॥

६३·३ छच्च for छव्व D; ६४·२ भणिअं F; ६५·१ मुक्खफलो AFG; २ सुक्खो for सोक्खो ABFG; ३ संगियाइ F; ४ अह for इह BCD; ६६·४ सव्वलोय DG; ६८·१ निवडिर DEFG; धारा पडंति निवहा V.L. in Com. of A; ३ मुयंद DFG; ४ नागिणि AB; ६९·१ णमह C; भुयंदाभासुर F; २ फडाडोव G; ३ मुयंदा० DFG, ४ नाइणि DF.

खंधे अक्खरपमाणं जहा—

लहुअक्खरं दुरहियं अद्धं च कलायवज्जिअं सेसं ।
चोत्तीसक्खरजुत्तं जायइ खंधक्खरपमाणं ॥ ७० ॥

धुय लहुअक्खर चउरो खंधे सव्वत्थ हुंति कायव्वा ।
इहरासमंजसत्तं छंदविरोहो फलसणिट्ठं ॥ ७१ ॥

उदाहरणं—

बिंबोट्ठीए तीए थोरा गोरा समुन्नया बक्खोआ ।
तारुन्ने संपुन्ने किं किं दुक्खं न देइ कामीण दढं ॥ ७२ ॥

अहवा—

हेलाए संनद्धो जीमूओ सव्वओ मसीसारिच्छो ।
गज्जंतो गंभीरं मत्तो हत्थिव्व एस सो पच्चक्खो ॥ ७३ ॥

पद्धडियालक्खणं जहा—

सोलस मत्त जहिं पउ दीसइ ।
अक्खर गन्नु न किंपि गवीसइ ।
पायउ पायउ जमगविसुद्धउ
पद्धडिया इहु छंदु पसिद्धउ ॥ ७४ ॥

तुय पुन्निमचंदसमाणवयणि
गोरंगि चंगि सारंगनयणि ।
थणमंडलउप्परि पियह हत्थु
नं कलसि दिन्नु पंकउ पसत्थु ॥ ७५ ॥

चंदाणणछंदो गंथंतरे मयणावयार दुइयनामं । लक्खणं जहा—

निसुणि चंदमुहि चंदाणणो रूवओ
सधणु करवालु विरएइ तहु बीयओ ।
तइयठाणे सुविज्जुज्जलो मुग्गरो
ललियगयगमणि निहणंगओ तोमरो ॥ ७६ ॥

(पादः पादो यमकविशुद्धो भवति । एष पद्धटिकाछन्दः प्रसिद्धः E) ॥ ७४ ॥ उक्तं च—मयणावयारछंदो पंचकलगणेहि चउहिं नायव्वोत्ति A) ॥ ७६ ॥

७०·१ लहुयक्खरं DF; २ कलाइ G; ३ चुत्तीस अक्खरजुत्तं D, ७१·१ धुव for धुय EG; लहुयक्खर DF; ७२·१ बिंबुट्ठीए F; २ थेरा for थोरा CD; थेरो गोरो F; ३ तारुण्णे AB; ४ न dropped in D; कामिणीण F; देंति G; ७३ अहवा dropped in DF; ७३·१ लेहाए A; ३ गंभीरो F; ४ हत्थीव्व D; ७४·१ सोलसमत्तउ जहिं FG; २ अक्खरमत्तु AB; ३ पाइउ पाइउ जमगि DF; ४ पद्धडियहं इहु छंदु पसुद्धउ FG; पद्धडिय तहिं AB; पद्धडियाहि इहु D; B reads v. 73 after 74, DF read v. 75 after 74. ७५·३ थिहिय for पियह D; noted as V. L. in EF; ७६·२ बीअओ AB; विरएहि तं बीयओ G; ४ गय dropped in F.

गयरहतुरंगपाइक्कजोहनामेहिं जाण चउमत्ता ।
बहुविविहपहरणाणं पंचगमत्तं पिहुलसोणि ॥ ७७ ॥

दुवईलक्खणं जहा—

पढमगणे कलछक्कं चउकला पंच हुंति कमलंता ।
गुरुमज्झसव्वलहुआ दुवईए बीयछट्ठंसा ॥ ७८ ॥

उदाहरणं जहा—

उब्भडभिउडिभंगतडवियडवियप्पकरालभालयं
निट्ठुरदंतदट्ठउट्ठट्ठियसोणियपंकिलालयं ।
दढवड्ढियसरोसहुंकारपुरःसरकेसकड्ढणं
कुणउ नरिंद तुज्झ बहु संगससंगरमिड्ढिवड्ढणं ॥ ७९ ॥

वत्थुओ जहा—

दो वेया सिहिजुयलं जुयाइं दुन्निउ दुगं च वत्थुयओ ।

दिवड्ढछंदलक्खणं जहा—

पनरसतेरसपनरसतेरसजुत्तो दिवढछंदो ॥ ८० ॥

वत्थुओदाहरणं जहा—

कुंभिकुंभविब्भमह कवण थणकलसह उप्पम
इंदीवरदलसमह कवण नयणह सारिच्छिम ।
पारिजायलयनिभह भुअह कहि कवणह चंगिम
सीयएवि रूवस्स तुज्झ वन्निण कसु अग्गिम ॥
इअ भणइ राउ दहरहतणउ वणिवणि विलवंतउ करुणु ।
अहवा न वुज्झु जं जीवियउ जं जि तं जि विम्हियकरणु ॥ ८१ ॥

(यतः चन्द्राननछन्दसि धनुःकरवालमुद्गरतोमराणां नामानि गृहीतानि अत एवात्र गाथायां संज्ञा दर्शिता E। अत्रैतत्पञ्चमात्रिक [read चतुर्मात्रिक] संज्ञां दर्शयन्नाह—गयरहेति। तद्यथा सर्वगुरुर्गजः। आदिगुरुः रथः। अन्तगुरुस्तुरंगः। मध्यगुरुः पदातिः। सर्वगुरुर्योधः A. But this is arbitrary; the stanza is from Virahaṅka's Vṛttajātisamuccaya I. 17) ॥ ७७ ॥ कमलंता गुरुपर्यन्ताः ॥ ७८ ॥ (वत्थुयच्छन्दसि पदे पदे चतुर्विंशतिर्मात्रा भवन्तीति तात्पर्यम्। वत्थुयदिवड्ढियोर्मीलने षट्पदबन्धः स्यात् E) ॥ ८० ॥ अथवा न चुज्जं यज्जीवति सीतावियोगे तद्विस्मयकरं च(चु)ज्जं आश्चर्यकारि किं न भवति। अपि तु भवत्येव ॥ ८१ ॥

७८·१ कलुछक्कं F; ३ लहुया DF; ७९·१ for वियप्प C has कडप्प; D विलप्प; F विप्पड; २ दिट्ठुरदंत FG; ३ दिढवड्ढिय FG; ८०·१ जुअलं DF; ४ दिवड्ढछंदो DFG; ८१·१ विब्भममह D; २ दलसम कवण D; ३ भुअहं D; ४ कसु वन्निण AB; ५ इउ for इअ F; ६ वुज्ज A; चुज्जु FG; जउ जीवियउ G.

दूहालक्खणं जहा—

चउदह मत्ता दुन्नि पय
पढमय तइयय हुंति ।
बारह मत्ता दो चलण
दूहालक्खण कंति ॥ ८२ ॥

उदाहरणं—

लद्धउ मित्तु भमंतइण
रयणायरु चंदेण ।
जो झिज्झइ झिज्झंतइण
वड्ढइ वड्ढंतेण ॥ ८३ ॥

उवदूहालक्खणं जहा—

तेरह मत्ता दुन्नि पय
पढमय तइयय हुंति ।
बारह मत्ता अन्न दुइ
उवदूहउ इहु कंति ॥ ८४ ॥

उदाहरणं—

नंदउ वीरजिणेसरह
धरखुत्ती नहपंति ।
दंसंती इव संगमह
नरय निरंतर गुत्ति ॥ ८५ ॥

अवदूहालक्खणं जहा—

बारह मत्ता विसम पय
सम पय चउदह मत्त ।
इहु अवदूहउ पंडियहु
अन्न म करिसहु वत्त ॥ ८६ ॥

उदाहरणं जहा—

इक्क सल्लूणा सावलि
तुय थण जे संमुहय थिय ।
जेहिं न वंकइ वयणइ
लग्गंतेहि नहेहिं किय ॥ ८७ ॥

हे कान्ते एतद् दोहदलक्षगम् ॥ ८२ ॥ हे कान्ते जानीहि ॥ ८४ ॥ वीरजिनेन्द्रस्य कायोत्सर्गस्थितस्य धरायां पृथ्व्यां निलीना नखपङ्क्तिर्नन्दतु । उत्प्रेक्ष्यते । संगमकाभिधानस्य अभव्यस्य नरके निरन्तरं गुप्तिं नरके निश्चलनिवासं दर्शयतीव । (संगमस्य प्रभोरुपसर्गकर्तुर्व्यन्तरदेवस्य नरकनिरन्तरमार्गं दर्शयतीव E) ॥ ८५ ॥ स्तनयोः संमुखं ये पुरुषाः स्थिताः तैर्मुखं न तथा वक्रीकृतं नखैर्लग्नैर्यथा मुखं तिर्यक् कृतं तथा । (यौ स्तनौ संमुखौ स्थितौ न तु पराङ्मुखौ जातौ । अर्थात् सुरतसंग्रामवेलायाम् । याभ्यां स्तनाभ्यां नखैर्लग्नद्भिरपि वक्रौ वदनौ (!) न कृतौ E) ॥ ८७ ॥

८२·१ चउदस E; तेरस G; २ पढमइ ABC; पढमतइयय D; ३ ग्यारह G; ४ लक्खणु D; ८३·१ भनंतएण AB; भमंतयण EFG; २ रयणायरो D; ३ झिज्झंतएण AB; ८४·२ पढमइ तइयइ ABC; ८५·३ उव संगमह DF; ८६ अवदूहालक्खणं जहा dropped in ABCF; ८७·१ सामलि A; २ तूय A; संमुह पंथिय A: ३ जेह न A; वंकय वयणवय F; ४ नतेहिं B; न तेहि य किय D; नहेहि कथ A.

भमरु भामरु समरु संचालु
मयरंदउ मक्कडउ ।
नलु मरालु मयगलु पओहरु
ए नामाइं दोहाहं
मयरु मच्छु कच्छवउ गोरउ ॥
होइ हु छव्वीसक्खरउ
दोहउ बिहु लहुएहिं ।
अक्खरि अक्खरि बे चडहिं
भमराइयनामेहिं ॥ ८८ ॥

आद्योदाहरणं—
बे गोरा बे सामला
बे रत्ता निप्पंक ।
बे नीला हेमप्पभा
सेसा मायामुक्क ॥ ८९ ॥

अन्त्योदाहरणं यथा—
त्रियसियजलरुहदलनयण
हिमकरकरसरिसतणु ।
सरसइससहरसमवयण
पणमहु जिण जणियनाणु ॥ ९० ॥

सिलोयलक्खणं जहा—
पंचमं लहुयं सव्वं सत्तमं दुचउत्थए ।
छट्ठं पुण गुरुं सव्वं सिलोयं बिंति पंडिया ॥ ९१ ॥

उदाहरणं—
पोसेड पंचमो चक्की सोलसो मे जिणो जसं ।
चक्कं च धम्मचक्कं च जस्सायच्चु व्व सेवओ ॥ ९२ ॥

इति नन्दिताढ्यकृतं गाथालक्षणं समाप्तम् ।

Stanza 88 is a couplet made of a Mātrā and a Dohā. हे जिन हे जनितज्ञान अहं त्वयि प्रगतः । (जनितधर्म धनुशब्देन धर्मो ज्ञेयः । एवंविधं जिनं प्रणमत E) ॥ ९० ॥ यस्य चक्ररत्नं चान्यत् धर्मचक्रं आदित्य इव सेवते । (यस्य जिनस्य आदित्य इव सूर्य इव सेवकः E) ॥ ९२ ॥ (माण्डव्यपुर-गच्छीयदेवाणंदमुनेर्गिरा-। टीकेयं रत्नचन्द्रेण नन्दिताढ्यस्य निर्मिता ॥ A)

८८·२ मयलद्धुउ मक्कडउ G; ३ मयगहलु पऊहरु F; ४ दोहडह G; ५ गोहरु F; ९०·४ पणय हुं (?) C; जणियतणु AG; जणियधणु E; ९१·४ पिंडिया for पंडिया D; ९२·१ पासेउ F; ४ जस्साइच्चोव्व सेवए AB; सेयओ for सेवओ F.

APPENDIX II

श्रीरत्नशेखरसूरिविरचितः

छन्दःकोशः ।

This edition of the Chandaḥkośa based on four mss., three of which also contain the commentary of Chandrakīrti. These three are A = No. 75 of 1873-1874 ; this has 23 folios and is dated Saṁvat 1931, but also contains the date of its original, namely, Saṁ. 1624; B = No. 448 of 1892-1895. This has 24 folios and is dated Saṁvat 1697. C = No. 591 of 1884-1886. This has only 13 folios and is dated Saṁvat 1667. My earlier edition at the Journal, University of Bombay, Nov. 1933 was based on these three mss. For the present edition I have consulted one more ms., which contains only the text. It is No. 74 of 1873-1874. All the four mss. belong to the Bhandarkar Oriental Research Institute, Poona.

In noting down the variants I have neglected orthographical differences in the mss. Thus I have adopted the dental *na* both at the commencement of a word and in the conjunct *nna*, except in the case of the conjunct *ṇṇa* which is caused by metrical reasons from the original *ṇa*. Similarly the *u* ending of nom. accu. sing. and the yaśruti are regularized except where all the four mss. have consistently the *a* ending or the absence of the yaśruti. Obvious scribal errors are neglected. In the variants noted below, the first figure refers to the number of the stanza and the second to that of the Pāda or the line. Usually, only the word with changed spelling is reproduced. But when the variant entirely differs, or, when otherwise necessary, the word in whose place the variant occurs is also given.

आजोयणट्ठियाणं सुरनरतिरियाण हरिससंजणणी ।
सरससरवन्नछंदा सुमहत्था जयउ जिणवाणी ॥ १ ॥

भूचंदक्कमरुग्गणा मभजसा सव्वाइमज्झंतगा
गीयाईसु कमा कुणंति सुसिरिं कित्तिं च रोयं भयं ।
सग्गंभोगिणिखेसरा नयरता सव्वाइमज्झंतला
आऊवुड्डिविणासदेसगमणं कुव्वंति निःसंशयं ॥ २ ॥

नमामि परमं ज्योतिस्तमःपारे प्रतिष्ठितम् ।
यत्र विश्वावकाशस्य तमसो नास्ति गोचरम् ॥ १ ॥
छन्दःकोशाभिधस्यास्य सूरिश्रीरत्नशेषरैः ।
कृतस्य क्रियते टीका बोधनायाल्पमेधसाम् ॥ २ ॥

सरसस्वराः षड्जादयो, वर्णा अकारादयः, छन्दांसि अनुष्टुपप्रभृतीनि । सरसानि स्वरवर्णच्छन्दांसि यस्यां सा ॥ १ ॥ इह च्छन्दो द्विधा । मात्राच्छन्दो वर्णच्छन्दश्च । तत्र मात्राणां लघुदीर्घादिवर्णजनितत्वेन प्रथमं वर्णच्छन्दोनिरूपणाय वर्णात्मकान् गणान् विवक्षुः प्राकृतभाषानिबद्धशार्दूलविक्रीडितच्छन्दसा प्राकृते साटक इति नाम च्छन्दसा तेषामेव लक्षणस्वामिफलान्याह—भूचंद० । गीआईसुत्ति । गीतं ध्रुवमण्ठादिमयं तथा आदिशब्दात् षट्पदादिषु प्रथमस्थानपतिताः सन्तः एते क्रमादनु क्रमेण एतानि फलानि कुर्वन्ति । सग्गंभोगिणि इत्यादि । स्वर्गः सुरालयः अम्भः पानीयं तथा अग्निर्वह्निः खमाकाशं एते ईश्वराः स्वामिनो येषां ते ॥ २ ॥

छंदवसा दीहपरा कथवि लहुया हवंति पयअंते ।
एओ इहिंबिंदू विअ रहवंजणजुत्तपुव्वो य ॥ ३ ॥

नायाणं ईसेणं उत्तो
सव्वेहिं दीहेहिं जुत्तो ।
मं मं गं गं पाठिज्जंतो
एसो छंदो सोमक्कंतो ॥ ४ ॥

वेयमिए भगणे हु ठविज्जहु
दोधक छंदह नामु मुणिज्जहु ।
सोलस दीहपमाणु वि जाणहु
मत्त चऊसठि सोजि वखाणहु ॥ ५ ॥

तुरंगमआउसमा लहु दिज्ज
कला ससिसंख य ते गुरु दिज्ज ।
जगणइ होइ पयासु विसामु
सुगुल्हु पयंपइ मुत्तियदामु ॥ ६ ॥

सगणा इह तोटक छंद धुयं
गुरु सोलस तीसदुयं लहुयं ।
चउसट्ठि वि मत्त थ संठवियं
अठतालिसअक्खरबंधवियं ॥ ७ ॥

पइ पइ लहु सयल
पडहिं जहिं अविरल ।
तहिं नगणु वि(ति) ठवहु
जय(हिं) बहुलु सु भणहु ॥ ८ ॥

अत्र छन्दःशब्देन प्राकृतच्छन्दो गाथादि गृह्यते । ततश्च छन्दोवशात् तत्र लघुत्वमृते छन्दोभङ्गापत्तेः । दीर्घपराः आकारादिदीर्घत्रयपराश्चत्वारो वर्णा गुरवोपि लघवो भवन्ति । के ते इत्याह—एओ इहिंबिंदू विअ एकारः ओकारः इंकारः हिंकारश्च, तथा रव्यञ्जनयुक्तो ह्रादिः हव्यञ्जनयुक्तो ह्लादिः एतयोरपि पूर्वो वर्णः। तत एते षडपि वर्णाः प्राकृतच्छन्दसि प्रायो गाथादौ लघुत्वं व्रजन्तीति तात्पर्यार्थः ॥ ३ ॥ एतत् सोमक्रान्तं नाम छन्दः ॥ ४ ॥ वेदमितानिति पादे पादे चतुरो भगणान् स्थापयत ॥ ५ ॥ तुरंगमोश्वः । तस्य यदायुर्जीवितं तस्य समा वर्षा द्वात्रिंशद्वर्षाः तत्संख्या लघवो देयाः । तथा शशिनः कला १६ तावत्संख्या गुरवः कार्याः । चतुर्भिर्जगणैः पदविश्रामः पदविरतिर्भवति । गुल्ह इति गोसलाख्यः कविः कथयति ॥ ६ ॥ लघवश्च द्वात्रिंशत् । अत्र थकारः पादपूरणार्थः ॥ ७ ॥ तह तथा त्रयस्त्रयो नगणाः पदे पदे स्थाप्याः । यत्र ईदृशं लक्षणं तद् बहुलं नाम च्छन्दः भणहु कथयत ॥ ८ ॥

३.४ जुत्तिपुव्वो B; जुत्तपुव्वा D; हुत्तपुव्वो A. ४.२ युत्तो BC; ३ पाढिज्जंतो D. ५.४ चउस्सठि A; चउसट्ठि CD; वपाणहु B. ६.३ जगण्णिहि D. ७.१ इय D; ७.२ दुइं AD.

लहू सोलसा दीह बत्तीसं दिज्ञे
  असी मत्त चोवीस दूवार वन्ने ।
अयं मन्नणीओ भुयंगप्पयाओ
  यगण्णेहिं संजुत्तओ छंदराओ ॥ ९ ॥

मत्त अस्सीइ रग्गण्णसंजुत्तयं
  दीह बत्तीस जोएह नीरुत्तयं ।
सव्वछंदाण मज्झंमि अइसोहणं
  अज्जुणो जंपए कामिणीमोहणं ॥ १० ॥

जाणेहु सट्ठाइं चालीस वन्नाइं
  चंदू लहू दीह दोतीस पुन्नाइं ।
अस्सीइं मत्ताइं तग्गण्णु जाणेइ
  छंदं पि मेणाउलं अल्हु जंपेइ ॥ ११ ॥

जसु पइपइहिं निबंधु मत्त चउवीसइ किज्जइ
  अक्खरडंबर सरसु सुद्धु तं छंदु भणिज्जइ ।
छक्कलु आइहि होइ चारिचउकलसंजुत्तउ
  दुक्कलु अंति निरुत्तु गुल्हकवि एरिस वुत्तउ ॥
बावन्नसउवि मत्तइ रयहु उल्लालइ सरिसउ गणहु
छप्पयनिबंधु एरिसु हवइ काइं गंथ गंथिय मुणहु ॥ १२ ॥

सुच्चिय छप्पयबंधु चरम उल्लालइ वज्जिउ
  वत्थुयनामि हवेइ छंदु चहुंचहुं पइ सज्जिउ ।
सो पुणु देसीभाससरसबहुसद्दसमाउल
  रोडकनामि पसिद्धु छंदु कवि पढहिं रसाउल ॥ १३ ॥

एवमशीतिर्मात्राः चउवीसत्ति चतुर्विंशतिः दूवारत्ति द्विगुणिताः अष्टचत्वारिंशद्वर्णा भवन्ति ॥ ९ ॥ अर्जुनो नाम कविः कामिनीमोहनं नाम च्छन्दो जल्पति । अत्र छन्दसि इकारपर-उकारपरश्च अकार इकारेण उकारेण च सह दीर्घत्वमायातीत्याम्नायः । तेन 'अइ' इति वर्णो दीर्घरूपो गण्यते ॥ १० ॥ यत्र साष्टानि अष्टाधिकानि चत्वारिंशदक्षराणि । तत्रापि चंदुत्ति चन्द्रकलाः षोडश तत्प्रमिता लघुवर्णाः । तच्छन्दो मदनाकुलं नाम अल्हुत्ति अर्जुनः कविर्जल्पति ॥११॥ इति वर्णच्छन्दांसि गणोदाहरणेन निरूप्य मात्राछन्दांस्याह । तत्रादौ षट्पदं निरूपयति—जसु० । एवं चतुर्षु पादेषु मात्राः ९६ ततः षट्पञ्चाशन्मात्रारूपं उल्लालकं भवति । एवं द्विपञ्चाशदधिकशत १५२ मात्राभिः कृतं तथाभूतं उल्लालकसहितं यत् षट्पदाख्यं छन्दस्तस्य बन्ध ईदृशो भवति । अहो ग्रन्थिकाः संस्कृतकाव्यवेत्तारो यूयं किं जानीत । अपभ्रंशस्य सांस्कृतिकैरनादृतत्वात् तत्प्रत्ययज्ञावचनमिदम् ॥ १२ ॥ वस्तु नाम छन्दः रोडकं नाम छन्दः रसाउलछन्दः एवं नामत्रिकमस्य छन्दसः ॥ १३ ॥

९·२ चउवीस ACD; ३ भुयंगप्पयावो D. १०·२ जोएहु D; ३ सोल for सव्व, ५ for अइ D. ११·१ सुद्धाइं for सट्ठाइं AD; ३ जाणेहु D. १२·१ चउवीसइं D; ३ चउकालिहि सं. D; ४ एरस D; एरिसि B; ५ रइवि for रयहु AD; ६ छप्पयबंध ABC; एरिसो B; एरिस C. १३·१ सुचिउ; उल्लालयवज्जउ D; २ वत्थुवनामि D; चउंचउं B; ३ देसियभास D; ४ नाम for नामि CD.

नरायपाय वीस मत्त चारि मत्त अग्गला
ठविज्जयंति सोलसाइं अक्खराइं निम्मला।
लहू य अट्ठ दीह अट्ठ एरिसो पसिद्धओ
नरायनाम सोमकंतु गोसलेण दिट्ठओ ॥ १४ ॥

पए पए सु तीस मत्त वीसवन्नजुत्तओ ठविज्जए
विसुत्तरो लओ वि मत्त इक्कमेलि ठामि ठामि किज्जए ।
सुसुद्ध छंदु सुक्खकंदु लोयणंददायरो सु चामरो
नरायनाम अज्जुणेण भासिओ सु तत्थ पंचचामरो ॥ १५ ॥

डुमिलाहि पयासम मत्तविसेसण होइ तहिं चिय चारि भणू
भणु मत्त बतीस बतीस थ मेलवि अट्ठहि ठामि ठवे सगणू ।
गणु अन्न न लिज्जइ सोवि ठविज्जइ तं फुडु जाणि निभंति करी
करि जमकु विसाइण पाइण पाइण सुट्ठुवि छंदु वि तंजि परी ॥ १६ ॥

मत्त हुवइ चउरासी चउपय चारिकल
तेसठि जोणि निबंधी जाणहु चहुयदल ।
पंचकलु वजिज्जहु गणु सुट्ठुवि गणहु
सो वि अहाणउ छंदु जि महियलि बुह मुणहु ॥ १७ ॥

अडवीस मत्त निरुत्त जहि पयबंधु सुंदरु दीसए
सउ बारहुत्तर मत्त चहुपइं मेलु जत्थ गवीसए ।
जो अत्थलीणउ जमगसुद्धउ गोसलेण पयासिओ
सो छंदु गीयउ मुणहु गुणियण विमलमइहि जु भासिओ ॥ १८ ॥

इह नाराचकस्य बहवो भेदाः सन्ति तत्रायं सोमकान्तनाराचः ॥ १४ ॥ तत्पञ्चचामरं नाम नाराचकं छन्दः अर्जुनेन कविना भाषितम् ॥ १५ ॥ भणु इति द्वितीयः पुनरर्थः । थ इति पूरणे । विसाइणत्ति प्राकृतत्वात् विशिष्टेन पादेन । तंजि परीत्ति तयैव रीत्या ॥ १६ ॥ तत्रापि प्रतिपादे एकविंशतितमी मात्रा लघुरूपा भवति । एवं चतुर्ष्वपि पादेषु प्रान्ते चत्वारः कलाः । अत्रापि पादे पादे प्रान्ते लघुत्रयं भवत्येवेत्याम्नायः । इह सत्रिभागमात्राया योनिसंज्ञा कल्पितास्ति कविभिः । वक्ष्यति च 'छंदाणं' (५.७३) । तदाभाणकं नाम छन्दः ॥ १७ ॥ यदर्थेन लीनं श्लिष्टं यमकशुद्धं गोसलाख्येन कविना प्रकाशितं तच्छन्दो गीतानामकम् । जु पादपूरणे । इति गीताछन्दः ॥ १८ ॥

१४.१ दीह for वीस; २ सोडसाइं D. १५.३ सडामरो D; सुचामरो B; मुझामरो C. १६.१ पयासण for पयासम D; होहि for होइ AD; तहंचिय D; २ मेल्लिवि अट्ठ थ ठाम D; ३ अण्ण ण A; अण्णु न D; सोइ for सोवि AD; सो for तं D; निभंतकरी B; ४ विसायण पायण पायण B; सुद्धुवि D. १७.१ होहि for हुवइ D; चउपइ C; २ तेसट्ठि D; निवद्धा B; निवद्धी C; ३ सुद्धुवि for सुट्ठुवि D; ४ मुहाणउ AD; बहु for बुह AC. १८.१ चउपय for जहिं पय D; २ चउपयमेलु D; ३ जमकसु AD; ४ सु for जु D.

विजयक छंदो
  सुक्खकं(क्कं)दो ।
लहुगुरुसहिओ
  अज्जुणि कहिओ ॥ १९ ॥

बि बि पय सोलस मत्त कहिज्जइ
  पंचदहं पुणु वेवि रइज्जइ ।
बासठि मत्तह जासु पमाणु
  सो छंदउ फुडु वेसरु जाणु ॥ २० ॥

तेरह मत्ता विसमपइ
  सम एयारह मत्त ।
अडयालीसं मत्त सवि
  दोहा छंदु निरुत्त ॥ २१ ॥

आइल्ले दीहा लहू
  बावीसं चत्तारि ।
इक्किक्कं दीहा हरी
  दोहा नामुच्चारि ॥ २२ ॥

हंसु वराहु गयंदु पहु
  पिंगलु तरलु तमालु ।
सायरु सुंदरु मेरु नरु
  कुंजरु हरु सुकुमालु ॥ २३ ॥

दमणउ मरुवउ अहि पवणु
  घणु विज्जू आणंद (दु)
आमूलउ बावीसमउ
  कहउ जु जाणइ छंदु ॥ २४ ॥

सो सोरट्ठउ जाणि
  जो दोहा विवरीय हुइ ।
बिहुं पइं जमकु वियाणि
  इकु पहिलइ अरु तीसरइ ॥ २५ ॥

प्रस्तारो यथा IIIISS; SSSS; IIIIIIS; SIIIIS. ॥१९॥ स्फुटं वेसरनामकं जानीहि । स्फुटवेसरनामकमित्येके ॥ २० ॥ तच्छन्दो दोधकनाम निरुक्तम् ॥ २१ ॥

१९·१ विजयहु for विजयक D. २०·१ सोलह AD; मत्तह किज्जइ D; २ एय for वेवि D; ३ बासट्ठि D; ४ फुडवेसरु D. २१·२ एगारह D; ३ अडचालीसं D. २४·४ कहइ जु D. २५·२ विवरीउ D, विवरी हुवइ B; ४ एकु for इकु D; अनु for अरु A.

दोहा छंद जु पढम पढि
  मत्त ठविज्जहि पंच सुक्केहा ।
चूलियाउ तं बुह मुणहु
  गुल्हु पयंपइ सव्वसुएहा ॥ २६ ॥

दोहा छंदु जि दुदल पढि
  दह दह कलसंजुत्त सु अडसठि मत्त सवि ।
उवचूलिय तं बुह मुणहु
  लहुगुरु गणसंजुत्त सु जंपइ अल्हकवि ॥ २७ ॥

तिहिमत्त मत्त जहि पढमपउ
  बीयउ रुद्दयजुत्त ।
पुव्वद्धु जेम तिम उत्तरवि
  सो उग्गाहु निरुत्त ॥ २८ ॥

मत्त इगारह मिलिय पुणवि दह संचलिय
  पयपय इणि परिकलिय गुरुवि लहु संकलिय ।
सुणवि सवणमणिरलिय जीह जहिं न हु खलिय
  सुदिढबंध न हु टलिय अत्थसंगह मिलिय ॥
तह चालसउवि मत्तइं रयहु गुल्ह पयंपइ नियरलिय ।
रासाउल छंद जु एह हुइ काइं कविय डंखहि अलिय ॥ २९ ॥

पयपयह मत्त बत्तीस दिंत लहुगुरुविचित्त चउकलयजुत्त
  बहुजमगसुद्ध जाणहु निरुत्त बहुअत्थजुत्त कविअल्हि उत्त ।
सवत्थ मत्त किज्जहि इकत्त सय इक्क ठाणि अडवीस जाणि
  छाणवइ जोणि पायडिय खोणि एरिसि य वाणि दंडक्कु जाणि ॥ ३० ॥

दोहा छंदु जि पढम पढि
  कव्वह अद्धु निरुत्त ।
तं कुंडलिया बुह मुणहु
  उल्लालइ संजुत्त ॥

अत्र पञ्चमात्रास्थाने यगणो वा लघुगुरुलघुद्वयरूपं वा भवतीत्याम्नायः ॥ २६ ॥ तिथिमात्राः पञ्चदशसंख्या मात्राः । एवं [द्वि] पञ्चाशन्मात्रामयं उद्‌गाहकं छन्दः ॥ २८ ॥ एवं ८४ मात्राभिः पदचतुष्टयम् । तदनु ५६ मात्रामयं षट्पदवच्च उल्लालकं प्रतीतमेवं १४० मात्राभिः रासाकुलं छन्दः ॥ २९ ॥ अल्हउत्तत्ति अर्जुनेन कविना उक्तम् । एतदर्धे स्कन्धकच्छन्दो भवति ॥ ३० ॥

२७·१ दुदलि B; ३ बहु for बुह C. २८·३ जेम तित्तडउ for जेमतिम उत्तरवि D. २९·१ इग्यारह B; २ पइपइ CD; पुणु D, इण C for इणि; ३ जहिं जाहिं A; ५ रइवि for रयहु D, रलिय B; ६ वि for जु D; हुत for हुइ C; झंखहि for डंखहि D. ३०·१ पइप"हि D, पइपइ B, for पयपयह; २ अल्हउत्त BD; ४ छाणवइ A; छाणवय C; रसियाण for एरिसि य D.

उल्लालइ संजुत्त जमगसुद्धउ सलहिज्जइ
　चउवालसउवि मत्त सुदिढपइपंथ रइज्जइ ।
उल्लालइ संजुत्त लहइ सो निम्मलसोहा
　तं कुंडलिया छंदु पढम जहि पढियइ दोहा ॥ ३१ ॥

सो चंदायणु छंदु फुडु
　जहि धुरि दोहा होइ ।
अइकोमलु जणमणहरणु
　बुहियणसंसिउ होइ ॥

बुहियणह संसियउ सो इ सलहिज्जए
　कामिणीमोहणो पुरउ पाठिज्जए ।
मत्त अडवीससउ जेण विरइज्जए
　सोवि चंदायणो छंदु जाणिज्जए ॥ ३२ ॥

दोहाछंदह तिन्नि पय
　पढमइं सुद्ध पढेहु ।
पुणवि चउत्थ वि गाहपउ
　वेरालु वि तं वियाणेहु ॥ ३३ ॥

तिहिहिं मत्तउ पढमु पउ होइ
　तह तीयउ पंचमउ
बीय चउत्थु रुद्दय निरुत्तउ ।
　सतसट्ठि वि मत्त निरु
सुकवि अल्हि राढउ सु उत्तउ ॥

　इकु राढउ अरु दूहडउ
　　विहुं मिलि वत्थु वि होइ ।
　पणरुत्तरसउ मत्त थिरु
　　विरलउ बुज्झइ कोइ ॥ ३४ ॥

यत्र प्रथमं दोहाछन्दः पठ्यते काव्यार्धे निरुक्तं कथितं तत्कुण्डलिकं नाम छन्दः। उल्लालकेन षण्णवतिमात्रामयेण संयुक्तं यमकशुद्धं श्लाघ्यते ॥ ३१ ॥ चतुर्थे च गाथापादलक्षणं पञ्चदशमात्रारूपकं तत् वेराल्कं नाम छन्दः ॥ ३३ ॥ एवं सप्तषष्टिमात्राभिः राढकं नाम छन्दः। तथा मात्रा ४८ दोहाछन्दसः। एवं ११५ मात्राभिर्वस्तुच्छन्दः ॥ इति पुरुषनामच्छन्दांसि ॥ ३४ ॥

३१·५ उल्लालयसं B; सुलहिज्जइ B; ६ पयपंथ for पइपंथ D; ८ पढिया for पढियइ AC. ३२·४ संसिय for संसिउ B; ५, ८ जाणिज्जए and सलहिज्जए exchange places in D. ३३·२ पढमं for पढमइं B; ३ गाहपय B. ३४·३ रुद्द थ for रुद्दय D; ५ स उत्तउ A; ७ वत्थू for वत्थु वि. B.

पइ पइ होइ मत्त अडवीसवि छक्कलु आइ किज्जए
मज्झ थ पडहि पंच चाउक्कलु दुक्कलु अंति दिज्जए।
चउरासी सुजोणिसंजुत्तउ लहुगुरुगणविसुद्धओ
तं दुवई य छंदु सुहलक्खणि अज्जुणि सुकइ बद्धओ ॥ ३५॥

पय चारि ठविज्जहि ससिहि मत्त
पाऊहरु गणु जइ होइ अंत।
चउसट्ठि कल इ सव्वइ गणेहु
पद्धडिय छंद तं बुह मुणेहु ॥ ३६॥

पइ पइ[इ] होइ तीसं ध्रुवमत्तइ अक्खरडंबरजुत्त
चउकलु थ सत्त ठवि ठामय ठामय दुक्कलु अंतु निरुत्त।
जइ नवइ जोणि षोणि थ सुपसिद्धी पढत थ अइसउ छंदु
वीसोत्तरसउ जहि मत्त निरुत्तउ सो चउपइया छंदु ॥ ३७॥

पढिऊण पढम गाहा पुरओ पढिऊण कव्वपयजुयलं।
उल्लालयसंजुत्तं कुंडलिणी होइ सुनिरुत्तं ॥
तं कुंडलिणि निरुत्त मत्त तेवनसउ किज्जइ
दिढबंध थ संजुत्त अद्ध पाय थ सु ठविज्जइ।
उल्लालयसंजुत्त एणिपरि बुहियणु किज्जइ
तं कुंडलिणी छंदु पढम जहि गाह पढिज्जइ ॥ ३८॥

सो चंदाइणि छंदो जेण पढिज्जंति पढम गाहाओ।
कामिणिमोहण पुरओ मत्ता अस्सीयसंजुत्तो ॥
मत्त अस्सीइ जो होइ नीरुत्तओ
पंचकल सव्व ससिकल थ संजुत्तओ।
कामिणीमोहणो पुरउ पाढिज्जए
सोवि चंदायणी छंद सलहिज्जए ॥ ३९॥

अथ स्त्रीनाम्ना प्राकृतच्छन्दसां नाम। अत्र प्रथमं द्विपदीछन्दः। पादे पादे षोडश मात्रा भवन्ति प्रान्ते च जगणो भवति। तत्पद्धडीति छन्दो बुधा जानीत। अत्र प्रायः पादे पादे द्वितीयचतुर्थचतुःकले एव जगणो भवति नान्यत्रेत्याम्नायः ॥ ३६ ॥ अत्र छन्दसि थकाराः सर्वेपि पादपूरणार्थाः। ठाम ठामत्ति पादे पादे ॥ ३७ ॥ प्रथमं गाथां पठेत् ततोग्रे काव्यपदयुगलं पठेत्। काव्यस्य षट्पदापेक्षया पादचतुष्टयस्यापि पादयुगलसंज्ञा। एवं षण्णवतिमात्रामय-उल्लालकसंयुक्तं तत् कुण्डलिनी नाम च्छन्दो भवति ॥ ३८॥ सर्वेपि गणाः कामिनीमोहनछन्दसि पञ्चकला भवन्ति तेपि ससिकलत्ति षोडशसंख्या भवन्तीति ॥ ३९ ॥

३६·१ पग for पय C; २ पाउहरु जगणु for पाऊहरु गणु B; ४ पद्धडी for पद्धडिय B. ३७·१ होहिं D; ध्रुवमत्त for ध्रुवमत्तइ B; २ अंति for अंतु D; ३७·३ खोणि for षोणि D. ३८·४ दृढबंध B. ३९·१ चंदाइण CD; ४ मत्त असीएहिं for मत्ता अस्सीय D; ५ असीय B अस्सीउ D for अस्सीइ; जु for जो B; AC drop the word; नीरुत्तयं ABC; ६ संजुत्तयं ABC; ७ कामिणीमोहणं B.

सट्ठि थ मत्तह होइ निरुत्त
  चउपय पंचकल थ संजुत्त ।
पनरह मत्तह पयह पमाणि
  लहुचउपइया छंदु वियाणि ॥ ४० ॥

चउपइ इक्कु जमक्कु वि दीसइ
  अडिल छंद तं वुह थ सलीसइ ।
जमकु होइ जहिं विहुपयजुत्तउ
  मडिल छंदु तं अज्जुणि वुत्तउ ॥ ४१ ॥

पइ पइ अन्नु जमक्कु रइज्जइ
  सोलस मत्त पमाणु वि किज्जइ ।
सव्वमत्त जगणु वि चिंतिज्जइ
  भिन्नमडिल्ल नाम तसु दिज्जइ ॥ ४२ ॥

पय पढमसमाणउ तीयउ जाणउ
  मत्त अढारह उद्धरहु ।
विय चउथ निरुत्तउ तेरह मत्तउ
  घत्त मत्त बासठि करहु ॥ ४३ ॥

सव्वाणं दीहा सोहाणी
  बासट्ठी मत्ता मेहाणी ।
आणीया छंदा रेहणी
  सा पत्तामेहा मेहणी ॥ ४४ ॥

ससिमत्तपरिट्ठिउ अंसगरिट्ठिउ मुत्तिउ अग्गलि जासु
  जणबंधहं सारी सव्वपियारी निम्मल लक्खण तासु ।
जणु पंडिउ बुज्झइ तासु न सुज्झइ इक्क वियाणउ भेओ
  सुवि जंपिवि नत्तहं चिंतवयंतहं भासइ पिंगलु एओ ॥ ४५ ॥

तथा चतुर्षु पादेषु प्रान्ते पञ्चकलं भवति ॥ ४० ॥ सर्वत्र जगणश्चिन्त्यते प्राकृतत्वात् त्यज्यते पादान्ते इति शेषः ॥ ४२ ॥ यत्र सर्वेपि दीर्घा भवन्ति नवरं तृतीयचतुर्थयोः पादयोः सप्तमो लघुर्भवति सा मेहाणीति भवति कीदृशी प्राप्तमेधा मेधया बुद्ध्या प्राप्ता या सा तया ॥ ४४ ॥ यत्र प्रथमं ससित्ति षोडश मात्राः ततोपि अंस इति गुरुः तेन गरिष्ठं सहितं तदग्रे च मौक्तिकं द्वादशमात्रकं कथ्यते । एवं पादे पादे त्रिंशन्मात्राः । कीदृशी सा जने बन्धेन रचनीया सारा सर्वेषां प्रिया । तस्येति सामान्यपण्डितस्य न शुध्यति ॥ ४५ ॥

४०·३ पणरह D; पमाणु D. ४१·१ एक्कु for इक्कु D; इ for वि D; २ बुहय सरीसइ D, ३ पइ for पय BD; ४ मडिल्ल BD; बुहण for अज्जुणि D. ४२·२ सोलह D; ३ सव्वत्थ य for सव्वमत्त D. ४३·१ तीज for तीयउ B. ४४·३-४ रेहाणी—मेहाणी ABCD; ४५·१ परिट्ठिउ for परिट्ठिउ D; ३ पंडिय for पंडिउ D; ठियाणउ for वियाणउ D; तेओ for भेओ ABC, भेउ D; ४ एहु for एओ D.

पवाणि अट्ठ अक्खरा
लहू गुरू निरंतरा ।
पवाणि दूणियाणए
नरायछंदु जाणए ॥ ४६ ॥

दह मत्त पउ किज्ज
पंचयलु सु ठविज्ज ।
जो पढत सुहकंदु
एयावली छंदु ॥ ४७ ॥

पुव्वद्धउ पढि दोहडउ
पच्छद्धउ गाहाण ।
चूडामणि जाणिज्जहु
मज्झे सयलाण छंदाण ॥ ४८ ॥

ठामि ठामि चउपय लहुजुत्तउ
तियलु पंचयलु वावि निरुत्तउ ।
सयल मत्त चउसट्ठि किज्जए
मालइं थ छंदो मुणिज्जए ॥ ४९ ॥

ठवि पउमावत्ती ठाणं ठाणं चउमत्ता गण अट्ठा ये
धुव कन्ना करयलचलणे विप्पो चारे गण उक्किट्ठा ये ।
जइ पडइ पओहर हरइ मणोहर पीडइ तह नायक्कतणूं ।
नयरहं उव्वासइ कवि निन्नासइ छंदह लावइ दोस घणूं ॥ ५० ॥

सामन्नेणं बारस-अट्ठारस-बार-पनर मत्ताओ ।
कमसो पायचउक्के गाहाए हुंति नियमेणं ॥ ५१ ॥

गाहाइदले चउचउमत्तंसा सत्त अट्ठमो दुकलो ।
एवं बीयदले वि हु नवरं छट्ठो इ एगकलो ॥ ५२ ॥

यत्र स्थाने स्थाने चतुर्ष्वपि पादेषु लघुयुक्तः त्रिकलः पञ्चकलो वा गणो भवति । सर्वा अपि चतुःषष्टिर्मात्राः क्रियन्ते ॥ ४९ ॥ यदुक्तम्—गुरुजुअ कन्नं गुरुअंति करयलं पयहरंमि गुरुमज्झे । आइगुरूण य चलणो विप्पो सव्वेसु लहुएसु ॥ (Cf. Vṛttajātisamuccaya I. 19) इति क्रमेण तेषां संज्ञाः पूर्वाचार्यैः प्रणीताः । एतेषु पद्मावतीछन्दसि चत्वारो गणा भवन्ति । मध्यगुरुस्तु न भवति । यदि पयोधरगणः पतति तदा मनोहरं वस्तु हरति । तथा नायकः छन्दसि पुरुषादिवर्णः तस्य दोषगणं लगयति सज्जयतीत्यर्थः ॥ ५० ॥

४७·२ पंचकलु B. ४९·१ ठामठाम D; २ वा for वावि AC; ४ य for थ D. ५०·१ य for ये A; अट्ठाए for अट्ठा ये D; २ चलणो AB; चलणं D; विप्पा D; गुण for गण C; उक्किट्ठाए for उक्किट्ठा ये D; ३ चूरइ तसु नायकतणं D; ४ नउ नासइ for निन्नासइ D; घणं for घणूं D. ५१·४ नियमाए for नियमेणं D. ५२·४ छट्ठो इहेगकलो D.

पढमदले छट्ठंसो गुरुमज्झे होइ सव्वलहुओ वा ।
विसमंसो पुण दोसु वि दलेसु न हु होइ गुरुमज्झे ॥ ५३ ॥

विसमंसा चउभेया दुइओ तुरिओ य हुंति पंचविहा ।
दुविहेगविहो छट्ठो एगविहो अट्ठमो अंसो ॥ ५४ ॥

छव्वीसं पत्थारयगाहा चत्तारि जाइगाहाओ ।
पंच य सहावगाहा विसेसगाहाउ चत्तारि ॥ ५५ ॥

लच्छी कित्ती कंती गंगा गोणी कुरंगिणी खोणी ।
लीला ललिया रंभा बंभाणी मागही मेहा ॥ ५६ ॥

माला बाला हंसी वीणा वाणी तरंगिणी तारा ।
सिद्धी बुद्धी रिद्धी गंधव्वी किंनरी जुण्हा ॥ ५७ ॥

तीसं वन्ना सत्तावीसं दीहा य तिन्नि अदीहा ।
जीए सा आइल्ला नायव्वा होइ एयासु ॥ ५८ ॥

ललिययरमिलियअविरलबहुलहुयरनियररइयउभयदलं ।
हुयवहसरमियलहुगुरुदुगजुयमिह मुणह चरमयरं ॥ ५९ ॥

लच्छी विप्पी मेहा सुद्दी जाणेह खत्तिणी एसा ।
पडुपयडियवरलहुयरविरइयपयपवरचरमदला ॥ ६० ॥

पढमदलमिलियनिरुवमलवणिमगुणनिउणलहुयपहियतणू ।
पच्छद्धे दीहेहिं जासा जा सा वइस्सी सा ॥ ६१ ॥

पढमतइज्जा पाया बारसमत्ताउ नेव लंघंति ।
जीसे सा गाहा विय सहावओ भन्नए पत्था ॥ ६२ ॥

जीए पुण पढमतइज्जएहिं पाएहिं लंघिया मत्ता ।
सा विउला नाम कईहिं दंसिया छंदसत्थंमि ॥ ६३ ॥

जीए दलेसुं दोसुं पि दोचउथया हु [होंति] गुरुमज्झे ।
दीहंसरुद्धपासा हविज्ज सा नूणमिह चवला ॥ ६४ ॥

एसो विही य जीए दलंमि आइल्लयंमि होइ फुडं ।
मुहचवला नाम भवे सा गाहा इत्थ छंदंमि ॥ ६५ ॥

एसो वि विही जीए सव्वो वि हविज्ज उत्तरदलंमि ।
सा होइ इत्थ गाहा जयंमि नूणं जहाचवला ॥ ६६ ॥

५८·३ जाए for जीए D. ६१·२ रहिय for पहिय D. ६३·४ भासिया for दंसिया D. ६६·४ जइन for जहा D.

सा पुण विसेसरूवा होइ विगाहा फुडं लोए ।
जा गाहावि पढिज्जइ कईहिं विवरीयउभयदलकलिया ॥ ६७ ॥

जीसे पढमिल्लदले तीसं मत्ताउ तीस बीयदले ।
सा सट्ठिमत्तकलिया गीई भणिया जयंमि विबुहेहिं ॥ ६८ ॥

सगवीसं सगवीसं मत्ताओ दलदुगे जत्थ ।
सा चउवन्नसुमत्ता उवगीई गिज्जए लोए ॥ ६९ ॥

बासट्ठी मत्ताओ कहियाओ गाहिणीइ छंदंमि ।
बारट्ठारसबारसवीसं च कमेण चउसु पाएसु फुडं ॥ ७० ॥

पत्थारछंदसंखा एगूणा अक्खराइसंजुत्ता ।
गाहाणं दूहाणं अक्खरसंखं पयासेइ ॥ ७१ ॥

वन्ना निराइदुगुणा लहुआइजुआ कहंति लहुसंखं ।
वन्नविसुद्धा मत्ता फुडं पयासंति गुरुसंखं ॥ ७२ ॥

पयडेइ छंदसंखं अक्खरसंखा अणाइ एकजुआ ।
छंदाणं जोणीओ जाणह पाऊणमत्ताए ॥ ७३ ॥

इय पाइयछंदाणं कइवयनामाइं सुप्पसिद्धाइं ।
भणियाइं लक्खलक्खणजुयाइं इह छंदकोसंमि ॥ ७४ ॥

इति रत्नशेखरविरचितः छन्दःकोशः समाप्तः ॥

एकया मात्रया पादोना योनिर्भवति। चतसृभिर्मात्राभिस्तिस्रो योनय इति गाथाभावार्थः ॥७३॥ श्रीमन्नागपुरीयतपागच्छगगनमण्डननभोमणिश्रीवज्रसेनसूरिशिष्यश्रीहेमतिलकसूरिपट्टप्रतिष्ठितश्रीरत्नशेखरसूरिभिः कथितानीति ॥ ७४ ॥ समाप्ता चेयं श्रीरत्नशेखरसूरिसंतानीय भट्टा० श्रीराजरत्नसूरिपट्टस्थितश्रीचन्द्रकीर्तिसूरिविरचिता छन्दःकोशनामग्रन्थस्य टीका।

६७·१ पुणु for पुण D. ७०·४ AC add होइ before फुडं which latter is dropped by B ७४·१ कइवइनामाइं BD.

APPENDIX III

श्रीनन्दिषेणीय-अजितशान्तिस्तवस्य
जिनप्रभकृतटीकान्तर्गत-

छन्दोलक्षणानि ।

N.B.—Jinaprabha's mention of Kavidarpaṇa (s. v. 35 below) first drew my attention to that work. I am publishing below the definitions which he has quoted in his commentary of the Ajitaśāntistava. See Introduction Sect. IV. I had published them at the end of my edition of Kavidarpaṇa in the Annals BORI., 1936. Here, I am also giving the text of the Stava for verification, generally following W. Schubring, who has critically edited it at ZII, 1923, pp. 178 to 203; but occasionally, I have adopted, for metrical reasons, variants given in the foot-notes. A few explanatory notes are added at the end of each stanza. Figures 3, 4, 5 and 6 indicate respectively a Trimātra, Caturmātra, Pañcamātra and Ṣaṇmātra Gaṇa. KD = Kavidarpaṇa; S = A long letter; I = A short letter.

नेया मत्ताछन्दे दुतिचउपंचछकला गणा सव्वे ।
दुतिपंचअट्ठतेरसभेइल्ला कचटतपनामा ॥ (KD. I. 2) १ ॥

मुणिटा गुरु तत्थ न जो विसमे छट्ठे उ मज्झका पढमे ।
दूए उ दलंमि लहू छट्ठे सेसं समं गाहा ॥ २ ॥

दुइया छट्ठे पढमाउ सत्तमे लाउ कुणह उवरिदले ।
नलहुंमि पंचमे पढमयाउ इह तलदले विरई ॥ २ A ॥

अजियं जियसव्वभयं संतिं च पसंतसव्वगयपावं ।
जयगुरु संतिगुणकरे दो वि जिणवरे पणिवयामि ॥ १ ॥ गाहा ।
ववगयमंगुलभावे तेहं विउलतवनिम्मलसहावे ।
निरुवममहप्पभावे थोसामि सुदिट्ठसब्भावे ॥ २ ॥ गाहा ।

[For vv. 2-2A cf. KD. 2. 4, 5 *v. l.* 2a मुनिटा; 2c बीए.]

पंचमं लहु सव्वत्थ सत्तमं दुचउत्थए ।
छट्ठं पुण गुरुं जाण सिलोगं बिंति पंडिया ॥ ३ ॥

सव्वदुक्खप्पसंतीणं सव्वपावप्पसंतिणं ।
सया अजियसंतीणं नमो अजियसंतिणं ॥ ३ ॥ सिलोगो ।

[Cf. Nanditāḍhya, Gāthālakṣaṇa v.91].

विसमेसु दुन्नि टगणा समेसु पो टो ततो दुसु वि जत्थ ।
लहुओ कगणो लहुओ कगणो तं मुणह मागहियं ॥ ४ ॥

अजियजिण सुहप्पवत्तणं
तव पुरिसुत्तम नामकित्तणं ।
तह य धिइमइप्पवत्तणं
तव य जिणुत्तम संति कित्तणं ॥ ४ ॥ मागहिया ।

[Odd : 4, 4, 1, II or S, I, II, or S; Even : 6, 4, 1, II or S, I, II or S. This stanza is from KD. 2. 18].

लहुदु-गुरु-टगणछक्कं सव्वेसु पएसु पढमतइयंमि ।
दुचउत्थे जमियमिणं आलिंगणयंमि छंदंमि ॥ ५ ॥

किरियाविहिसंचियकम्मकिलेसविमुक्खयरं
अजियं निचियं च गुणेहि महामुणिसिद्धिगयं ।
अजियस्स य संतिमहामुणिणो वि य संतिकरं
सययं मम निव्वुइकारणयं च नमंसणयं ॥ ५ ॥ आलिंगणयं ।

[Sama-Catuṣpadī: A Pāda has 6 ṭagaṇas, i.e., Caturmātras, each consisting of 2 short followed by 1 long letter. Yamaka of 1st with 3rd, 2nd with 4th].

पुरिसा जइ दुक्खवारणं
जइ य विमग्गह सुक्खकारणं ।
अजियं संतिं च भावओ
अभयकरे सरणं पवज्जहा ॥ ६ ॥ मागहिया ।

[See above on v. 4].

लहुतगणचउग-गुरुणो पायतिए, लहुयतदुग-टगणदुगं ।
लहुतगणो पंतगुरू संगययं रइयअणुपासं ॥ ७ ॥

अरइरइतिमिरविरहियमुवरयजरमरणं
सुरअसुरगुरुलभुयगवइपयउपणिवइयं ।
अजियमहमवि य सुनयनयनिउणमभयकरं
सरणमुवसरिय भुविदिविजमहियं सययमुवणमे ॥ ७ ॥ संगययं ।

[Viṣama Catuṣpadī: Pādas 1 to 3 contain four tagaṇas i.e. Pañcamātras each containing all short letters, and a long letter at the end. Pāda 4 contains two tagaṇas (5×2) with all short letters, two ṭaganas (4 × 2), one tagaṇa with all short letters, and a long letter at the end. Out of the two ṭaganas, the 1st is Sarvalaghu, the 2nd is Madhyaguru).

गुरुलहुदुटगणपणगं गुरू य सोवाणयं समपएहिं ॥ ८ ॥

तं च जिणुत्तममुत्तमनित्तमसत्तधरं
अज्जवमद्दवखंतिविमुत्तिसमाहिनिहिं ।
संतिकरं पणमामि दमुत्तमत्तित्थयरं
संतिमुणिं मम संतिसमाहिवरं दिसउ ॥ ८ ॥ सोवाणयं ।

[Sama Catuṣpadī: This is really a Varṇa Vṛtta. Each Pāda contains five Ṭagaṇas i.e., Caturmātras, each consisting of a long letter followed by two short ones, i.e. virtually 5 Bhagaṇas, and a long letter at the end of all].

त-च-प-त-टदुगं तदुगं पो टचउक्कं त-च-तत्तिग-गुरुणो ।
च दु, टो, च चउ, ट, चदुगं, त, च तिन्नि, ट एगदस य, गुरु वेढो ॥ ९ ॥

सावत्थिपुव्वपत्थिवं च वरहत्थिमत्थयपसत्थवित्थिण्णसंथिय-
थिरसिरिवच्छवच्छं मयगललीलायमाणवरगंधहत्थिपत्थाणपत्थियं
संथवारिहं; हत्थिहत्थबाहुं धंतकणगरुयगनिरुवहयपिंजरं पवर-
लक्खणोवचियसोमचारुरूवं सुइसुहमणाभिरामपरमरमणिज्जवरदेव-
दुंदुहिनिणायमहुरयरसुहगिरं ॥ ९ ॥ वेढो ।

[Veṣṭaka does not appear to be a regular metre divided into Pādas; it rather resembles later Cūrṇikā or rhythmical prose. The definition merely records the Mātrā gaṇas, very likely from the verse itself. They are : 5, 3, 6, 5, 4 × 2, 5 × 2, 6, 4 × 4, 5, 3, 5 × 3, IS; 3 × 2, 4, 3 × 4, 4, 3 × 2, 5 , 3 × 3, 4 × 11, S. The reading *suisuha* in the last compound, instead of *suīsuha* of WS, is adopted in view of the scansion. See also Nos. 11 and 22 below].

टगणदुगं लहुगुरुणो; टगणतिगं लहुगुरू य; टगणतिगं ।
दुसरिच्छं अंतपयं रासाईलुद्धयं छंदं ॥ १० ॥

अजियं जियारिगणं
　जियसव्वभयं भवोहरिउं ।
पणमामि अहं पयओ
　पावं पसमेउ मे भयवं ॥ १० ॥ रासालुद्धओ ।

[Viṣama Catuṣpadī : 1st Pāda :—4, 4, IS; 2nd :—4, 4, 4, IS; 3rd :—4, 4, 4; 4th :—4, 4, 4, IS; i.e., the same as the 2nd].

पो तदुगं लहुगुरुणो टछक्क दुगुरू टसत्त लहुगुरुगा ।
प-टदु-त-च-गुरू नव टा दुलहुगुरु टचउ दो गुरुगा
टदु-च-गुरुजुयं टतिगं दुलहुगुरू अवरवेढओ छंदं ॥ ११ ॥

कुरुजणवयहत्थिणाउरनरीसरो, पढमो तओ महाचक्कवट्टिभोए
महप्पभावो, जो बावत्तरिपुरवरसहस्सवरनगरनिगमजणवयवई,
बत्तीसारायवरसहस्साणुजायमग्गो, चउदसवररयणनवमहानिहिचउ-
सट्ठिसहस्सपवरजुवईण सुंदरवई, चुलसीहयगयरहसयसहस्ससामी,
छन्नवइगामकोडिसामी, आसी जो भारहम्मि भयवं ॥ ११ ॥ वेढो ।

[See on 4.9 above. In the compound beginning with बावत्तरि I have adopted जणवयवई for जणवयहिवई of WS and छन्नवइ for छन्नवई in view of the scansion, which is : 6, 5 × 2, IS; 4 × 6, SS; 4 × 7, IS; 6, 4 × 2, 5, 3, S; 4 × 9, IIS; 4 × 4, SS; 4 × 2, 3, SS; 4 × 3, IIS.]

टदु-लहुदु-गुरू पढमे, दुइए; टदु-लहु-गुरू पए तइए ।
तुरिए टदुगं सगुरू रासाईनंदियं छन्दं ॥ १२ ॥

तं संतिं संतिकरं
　संतिण्णं सव्वभया ।
संतिं थुणामि जिणं
　संतिं विहेउ मे ॥ १२ ॥ रासानंदिययं ।

[Viṣama Catuṣpadī : 1st :—4, 4, IIS; 2nd :—4, 4, IIS; 3rd :—4, 4, IS; 4th :—4, 4, S.]

त-ट-त-टदु-लहुदु-गुरुगा आइदुगे त-ट-त-टतिग-दुलहु-गुरू ।
तुरिए त-ट-त-टजुयलं चगण-गुरू चित्तलेहत्ति ॥ १३ ॥

इक्खाग विदेह नरीसर नरवसहा मुणिवसहा
नवसारयससिसकलाणण विगयतमा विहुयरया ।
अजिउत्तमतेयगुणेहि महामुणि अमियबला विउलकुला
पणमामि ते भवभयमूरण जगसरणा मम सरणं ॥ १३ ॥ चित्तलेहा ।

[Viṣama Catuṣpadī : 1st and 2nd :—5, 4, 5, 4, 4, IIS; 3rd :—5, 4, 5, 4 × 3, IIS; 4th :—5, 4, 5, 4 × 2, 3, S.]

गुरुलहुचनवग नगणो चअट्ठ नगणो चअट्ठ नगणो य ।
दस चगणा तह नगणो चगणो गुरु दोन्नि नाराओ ॥ १४ ॥

देवदाणविंदचंदसूरवंद हट्ठतुट्ठ जिट्ठ परमलट्ठरूव धंतरुप्प-
पट्टसेय सुद्धनिद्धधवलदंतिपंति संति, सत्तिकित्तिमुत्तिजुत्तिगुत्तिपवर
दित्ततेयवंद धेय सव्वलोयभावियप्पभावनेय पइस मे समाहिं
॥ १४ ॥ नाराओ ।

[This metre, i.e., Nārāca, too, is like Veṣṭaka; it is not divided into Pādas, and resembles a Cūrṇikā. It consists of any number of long and short letters coming in succession and forming pairs; but sometimes, the long letter is substituted by short ones for the sake of variety. In the present stanza we have 40 such pairs followed by two long letters, but in the 10th, 19th, 28th, and 39th pair the long letter is substituted by two short ones. See below Nos. 28 and 31.]

विसमे कलाण छक्कं समेसु अडगं णिरंतरं न हु तं ।
अंते रगणो यगणो कुसुमलयानामछंदंमि ॥ १५ ॥

विमलससिकलाइरेयसोमं
वितिमिरसूरकलाइरेयतेयं ।
तियसवइगणाइरेयरूवं
धरणिधरप्पवराइरेयसारं ॥ १५ ॥ कुसुमलया ।

[This is another name of Aupacchandasaka; see KD. 5. 2]

तगणो टगणो लहु गुरु; पगणो टगणो य दुलहु गुरु दुइए ।
एवं चिय पच्चद्धं भुयंगपरिरिंगियं छंदं ॥ १६ ॥

सच्चे य सया अजियं
सारीरे य बले अजियं ।
तवसंजमे य अजियं
एस थुणामि जिणं अजियं ॥ १६ ॥ भुयंगपरिरिंगियं ।

[Ardhasama Vṛtta : Odd Pādas :—5, 4, IS; Even Pādas; 6, 4, IIS].

भरनभनगणलहुगुरू सव्वपएसुं तहा जई दसमे ।
सव्वंतक्खरजमियं छंदं खिज्जिययनामं तं ॥ १७ ॥

सोमगुणेहि पावइ न तं नवसरयससी
तेउगुणेहि पावइ न तं नवसरयरवी ।
रूवगुणेहि पावइ न तं तियसगणवई
सारगुणेहि पावइ न तं धरणिधरवई ॥ १७ ॥ खिज्जिययं ।

[Khijjiyaya is another name of the Varṇa Vṛtta called Vaṁśapatra-patita, for which see KD. 4.84.]

टगणचउक्कं लहुगुरु पायतिए टगणतगणटगणदुगं ।
लहुगुरु तुरिए जाणह ललिययनामंमि छंदंमि ॥ १८ ॥

तित्थवरपवत्तयं तमरयरहियं
धीरजणथुयच्चियं चुयकलिकलुसं ।
संतिसुहपवत्तयं तिगरणपयओ
संतिमहं महामुणिं सरणमुवणमे ॥ १८ ॥ ललिययं ।

[Viṣama Catuṣpadī, where Pādas 1 to 3 are equal and contain 4 × 4, IS each and the 4th Pāda has 4, 5, 4, 4, IS.]

टप्पणगं ज लहुगुरू पत्तेयं सत्तवीस मत्ताओ ।
किसलयमालाछंदं जाणह छंदेसु निद्दिट्ठं ॥ १९ ॥

विणओणयसिररइयंजलिरिसिगणसंथुयं थिमियं
विबुहाहिवधणवइनरवइथुयमहियच्चियं बहुसो ।
अइरुग्गयसरयदिवायरसमहियसप्पभं तवसा
गगणंगणविहरणसमुइयचारणवंदियं सिरसा ॥ १९ ॥ किसलयमाला ।

[Sama Catuṣpadī : A Pāda has 4 × 5, ISI, IS = 27 Mātrās.]

लहुचदुग टगण लहुगुरु; तदुगं लहुगुरु; पगण ट लहुगुरुगा ।
चदुगं टणगो लहुगुरु तेरकलं सव्वओ सुमुहछंदं ॥ २० ॥

असुरगरुलपरिवंदियं
किंनरोरुगनमंसियं ।
देवकोडिसयसंथुयं
समणसंघपरिवंदियं ॥ २० ॥ सुमुहं ।

[Sama Catuṣpadī : Each Pāda has 13 Mātrās; but the scheme is different in different Pādas as the definition understands : Thus 1st : III, III, 4, IS; 2nd : 5, 5, IS; 3rd : 6, 4, IS; 4th : 3, 3, 4, IS.]

दुलहुगुरू दुलहुगुरू पत्तेयं विज्जुविलसियं छंदं ॥ २१ ॥

अभयं अणहं । अरयं अरुयं ॥
अजियं अजियं । पयओ पणमे ॥ २१ ॥ विज्जुविलसियं ।

[A Sama Catuṣpadī : Each Pāda has IIS, IIS. It is virtually a Varṇa Vṛtta.]

तद्दु ट तचउ टो ततिगं लगुरू प टद्दोन्नि दुगुरुगा वेढो ॥ २२ ॥

आगया वरविमाणदिव्वकणगरहतुरयपहकरसएहि हुलियं ससंभमो-

यरणखुभियलुलियचलकुंडलंगयतिरीडसोहंतमौलिमाला ॥ २२ ॥ वेढो ।

[Another Veṣṭaka; see above on v. 9. This contains : 5, 5, 4, 5 × 4, 4, 5 × 3, IS, 6, 4, 4, SS.]

पढमे ट दुगुरु एवं सेसेसु ट सत्त गुरुजुगं अंते ।

पत्तेयं बत्तीसं मत्ताओ रयणमालाए ॥ २३ ॥

जं सुरसंघा सासुरसंघा वेरविउत्ता भत्तिसुजुत्ता

आयरभूसियसंभमपिंडियसुट्टुसुविम्हियसव्वचलोघा ।

उत्तमकंचणरयणपरूवियभासुरभूसणभासुरियंगा

गायसमोणयभत्तिवसागयपंजलिपेसियसीसपणामा ॥ २३ ॥ रयणमाला ।

[A Sama Catuṣpadī; each Pāda has 8 Caturmātras, the last consisting of two long letters. The metre is very similar to Daṇḍaka of CK. 30 and Padmāvatī of CK. 50. In the former, the Caturmātras in the even places are always Madhyaguru, while here they are Sarvaguru in the 1st Pāda, and Ādiguru in the others, the last Caturmātra always being a Sarvaguru. As a matter of fact, this Ādiguru Caturmātra is employed for every odd Caturmātra in all the Pādas. The internal Yamaka is noteworthy in both Daṇḍaka and our metre.]

पगणो टदुगं गुरुगो पत्तेयं खित्तयंमि छंदंमि ॥ २४ ॥

वंदिऊण थविऊण तो जिणं

तिगुणमेव य पुणो पयाहिणं ।

पणमिऊण य जिणं सुरासुरा

पमुइया सभवणाइ तो गया ॥ २४ ॥ खित्तयं ।

[A Sama Catuṣpadī : This and the next one are in the Rathoddhatā metre, having SIS, III, SIS, IS or the gaṇas *ra*, *na*, *ra*, *la* and *ga* in each Pāda; but in the present case, the initial long letter is substituted by two short ones in Pādas 2, 3 and 4 and this is quite a common feature of Prakrit poetry. The definition mechanically gives 6, 4, 4, S as the composition of a Pāda. As a Mātrāvṛtta, this is the same as Vadana of KD. 2. 21. In majority of mss. the 1st Pāda reads *thoūṇa* for *thaviūna*, in which case, it must be assumed that the last 2 short letters of the *nagaṇa* are replaced by a long one; but when a Varṇa Vṛtta is employed for Prakrit poetry a tendency to use one long for two short in the original is rarely observed.]

रनरलगा पत्तेयं खित्तय छंदंमि वा जाण ॥ २५ ॥

तं महामुणिमहं पि पंजली

रागदोसभयमोहवज्जियं ।

देवदाणवनरिंदवंदियं

संतिमुत्तममहातवं नमे ॥ २५ ॥ खित्तयं ।

[A Sama Catuṣpadī Varṇa Vṛtta called Rathoddhatā; see above on the last stanza and below on v. 26.]

खित्तयछंदं चउपयजमियं दीवयमडिलनाम ॥ २६ ॥

अंबरंतरवियारणियाहिं
ललियहंसवहुगामिणियाहिं ।
पीणसोणिथणसालणियाहिं
सकलक्कमलदलोयणियाहिं ॥ २६ ॥ दीवयं (अडिलं) ।

[A Sama Catuṣpadī Varṇa Vṛtta called Svāgatā which has *ra*, *na bha*, *ga* and *ga* in its Pāda. But, as in the case of Rathoddhatā in v. 24 above, here too, two short letters are employed for the 1st long letter of the *ragaṇa* in Pāda II, and for both the 1st and the 3rd long letters of that same gaṇa in Pāda IV. As a Mātrā Vṛtta, it is the same as Khittaya or Kṣiptaka with 16 Mātrās in each Pāda. It is also the same as Vadanaka of KD. 2. 21, and as we are also told at CK. 41, it is called aḍilā when all the 4 pādas have a common Yamaka. See, however, note on KD. 2. 21.]

टप्पणगं दोन्नि गुरू पढमे तुरिए य; टछग गुरु एगो ।
दुतिए; चउपयजमियं जाणह चित्तक्खरं छंदं ॥ २७ ॥

पीणनिरंतरथणभरविणमियगायलयाहिं
मणिकंचणपसिढिलमेहलसोहियसोणितडाहिं ।
वरखिंखिणिनेउरसतिलयवलयविभूसणियाहिं
रइकरचउरमणोहरसुंदरदंसणियाहिं ॥ २७ ॥ चित्तक्खरा ।

[An Ardhasama Catuṣpadī : Pādas I & IV have : 4 × 5, SS; Pādas II & III have 4 × 6, S; thus 24 and 26 Mātrās respectively. All Pādas have a common Yamaka. This is a peculiar type of Ardhasama Catuṣpadī, where the 1st and the 4th Pādas are similar and so are the 2nd and the 3rd. As a matter of fact the 2nd and 3rd Pādas are identical with the 1st and the 4th, except for the two short letters which are added at the commencement in the former two.]

चगणेगारस गुरुगो चउद्दस चगणा य नगण सोलस चा ।
टगणो चगणा तिन्निउ अवरं नारायछंदगं जाण ॥ २८ ॥

देवसुंदरीहि पायवंदियाहि वंदिया य जस्स ते सुविक्कमा कमा
अप्पणो निडालएहि मंडणोड्डुणप्पगारएहि केहि केहि वी अवंगति-
लयपट्टलेहनामएहि चिल्लएहि संगयंगयाहि भत्तिसंनिविट्ठवंदणागयाहिं
हुंति ते वंदिया पुणो पुणो ॥ २८ ॥ नाराओ ।

[This is another Nārāca; see above on v. 14. In the present stanza we have first 11 pairs made up of one long followed by one short letter ; then a long letter ; next a pair of a short and a long letter, followed by 13 pairs of the first kind, a group of 3 short letters, 16 pairs of the first kind, Caturmātra and finally three pairs of the second kind i.e., made up of a short followed by a long letter. In view of the scansion and the Gāthā metre, I am adopting the reading *ṭagaṇo cagaṇā tinniu* against *ṭagaṇā tinniu* of WS.]

दुलहुगुरू दुलहुगुरू गुरू य सव्वेसु नंदियं छंदं ॥ २९ ॥

तमहं जिणचंदं । अजियं जियमोहं ॥
धुयसव्वकिलेसं । पयओ पणमामि ॥ २९ ॥ **नंदिययं ।**

[This is a Varṇa Vṛtta Sama Catuṣpadī : Each Pāda has two Sagaṇas or Antyaguru Caturmātras, followed by a long letter. Neither the metre nor its name is mentioned by earlier Sanskrit or Prakrit prosodists.]

तगणो पगणो तगणो ट त ट त टगणो गुरू प टद्ु गुरुगो ।
बारस टगणा सजई भासुरयं जाण अणुपासं ॥ ३० ॥

थुयवंदियस्सा । रिसिगणदेवगणेहिं ॥
तो देववहूहिं । पयओ नमंसियस्सा ॥
जस्स जगुत्तमसासणयस्सा
भत्तिवसागयपिंडिययाहिं ।
देववरच्छरसावहुयाहिं
सुरवररइगुणपंडिययाहिं ॥ ३० ॥ **भासुरयं ।**

[Bhāsuraka is really a strophic couplet. The metre of the 1st stanza is an Ardhasama Catuṣpadī, whose odd Pādas contain 9 Mātrās and even ones contain 12 Mātrās each. The former are made up of a Caturmātra and a Pañcamātra (Ādyalaghu), while the latter contain 3 Caturmātras, the last consisting of two long letters. The metre of the second stanza is Rāsa of VJS. IV. 85, which is a Sama Catuṣpadī, with four Caturmātras, the last of which shall always be a Sarvaguru, in each Pāda. The definition does not recognize the true nature of the metre and merely records the Mātrā Gaṇas as follows : 5, 6, 5, 4 (read *gaṇehi*), 5, 4, 5, 4 (read *paṇamiyassā*) S. Then 6 4, 4, S; 4 × 12.]

तेरस चगणा नगणो नव चा नगणो य तीस चा गुरुगो ।
चगणट्ठारस एवं अवरं नारायछंदयं जाण ॥ ३१ ॥

वंससद्दतंतितालमेलए तिउक्खराभिरामसद्दमीसए कए य सुइसमाणणेयसुद्धसजगीयपायजालघंटियाहि वलयमेहलाकलावनेउराभिरामसद्दमीसए कए य देवनट्टियाहि हावभावविब्भमप्पगारएहि नच्चिऊण अंगहारएहि वंदिया य जस्स ते सुविक्कमा कमा तयं तिलोयसव्वसत्तसंतिकारयं पसंतसव्वपावदोसमेसहं नमामि संतिमुत्तमं जिणं ॥३१॥ **नाराओ ।**

[Another Nārāca; see above on vv. 14 and 28. As a matter of fact we have here 72 Trimātras, each consisting of a long followed by a short letter, followed by a long letter at the end, but in the 14th and the 24th, the long letter is replaced by two short letters. The definition, however, counts the Trimātras in a slightly different way. After the 54th Trimātra, it mentions a long letter and then 18 Trimātras more, which follow it and which, besides, have a short letter followed by a long one, in each of them. It also records that the 14th and 24th Trimātras contain three short letters each.]

चगणो टगणचउक्कं गुरू तहा ललिययं अवरं ॥ ३२ ॥

छत्तचामरपडागजूयजवमंडिया
झयवरमगरतुरयसिरिवच्छसुलंछणा ।
दीवसमुद्दमंदरदिसागयसोहिया
सत्थियवसहसीहरहचक्कवरंकिया ॥ ३२ ॥ ललिययं ।

[This is another Lalitaka; see above on v. 18. The present one is a Sama Catuṣpadī, each Pāda having 21 Mātrās distributed as follows : 3, 4 × 4, S. The constitution of the Galitaka of KD. 2. 23 is slightly different, but is quite applicable to our stanza. It is 5, 5. 4, 4, 3; cf. also VJS. IV. 89]

टचउक्के नवबारसलहुहिं सा वाणवासिया होई ॥ ३३ ॥

सहावलट्ठा समप्पइट्ठा
अदोसदुट्ठा गुणेहि जिट्ठा ।
पसायसिट्ठा तवेण पुट्ठा
सिरीहि इट्ठा रिसीहि जुट्ठा ॥ ३३ ॥ वाणवासिया ।

[Vānavāsikā is one of the metres of the Mātrāsamaka group dealt with at KD. 2. 19-20. Its Pāda has 16 Mātrās divided into four Caturmātras, where the 9th and 12th Mātrās are represented by short letters.]

अडकल रगणो लहुगुरु सव्वेहिं तहवरंतिया होई ॥ ३४ ॥

ते तवेण धुयसव्वपावया
सव्वलोयहियमूलपायवा ।
संथुया अजियसंतिपायवा
हुंतु मे सिवसुहाण दायया ॥ ३४ ॥ अवरंतिया ।

[Aparāntikā is a Sama Catuṣpadī, derived from the even Pādas of the Vaitālīya; cf. KD. 5. 7. Its Pāda has : 8, SIS, IS.]

एवं तववलविउलं थुयं मए अजियसंतिजिणजुयलं ।
ववगयकम्मरयमलं गयंगयं सासयं विउलं ॥ ३५ ॥ गाहा ।

तं बहुगुणप्पसायं मुक्खसुहेण परमेण अविसायं ।
नासेउ मे विसायं कुणउ य परिसा वि य पसायं ॥ ३६ ॥ गाहा ।

तं मोएउ य नंदिं पावेउ य नंदिषेणमभिनंदिं ।
परिसा वि य सुहनंदिं मम य दिसउ संजमे नंदिं ॥ ३७ ॥ गाहा ।

[For Gāthā, see above on vv. 1 and 2. Mark, however, the Antya Yamaka, which is found even in v. 2.]

कविदर्पणमुपजीव्य प्रायेण च्छन्दसामिह स्तोत्रे ।
स्वपरोपकारहेतोरभिदधिरे लक्षणानि मया ॥ ३५ ॥

इति जिनप्रभीयटीकान्तर्गत-छन्दोलक्षणानि ।

CORRECTIONS

The number of corrections is unusually large and this is deeply regretted. The photocopy of the only available ms. written on palm leaves was procured when the greater part of the text had already been printed. The press copy which was prepared twenty years back was not as perfect as it should have been, mostly due to inaccurate decipherment of certain letters and words.

N. B.—Letters within the circular brackets are suggested as substitutes: those within the rectangular brackets are recommended as additions, as usual.

The correct reading is :—

P. 1 : l. 15 : सू(शू)रो for शूरो; l. 19 : गाथाबद्धं for गाथाछन्दसा; l. 20 : लक्ष्यल[क्ष]णाभ्यां for लक्ष्यलक्षणाभ्यां.

P. 2 : l. 2 : वन्तस्थाने for वतः स्थाने; l. 3 : कला मात्रा for कला तन्मात्रा; l. 9 : तिगा(या) for तिगे; l. 13 : गुरुलघू क्रमशः for गुरुलघवः कमसो; l. 15 : तियत्ति for तिगत्ति; l. 16 : प्रमाणमेषामिति कः for प्रमाणमेषामिति त्रिकाः; प(क)स्थाने य उक्तः for यस्थाने ग उक्तः; l. 19 : गुरुलघू प्राह for गुरुलघ्वत्राह; l. 26 : नागरउ(ग)काराकृति for S उकाराकृति; l. 28 : गुरुसंज्ञम् for गुरु ज्ञेयम्.

P. 3 : l. 2 : विबुधैर्विहितं for विहितं विबुधैः; l. 6 : द्रल्हन्हपमुहक्खराणं पुव्विल्ला न गुरुणो जहादिट्ठं for the line [The 1st Caturmatra is द्रल्हन्हप where the letters preceding ल्ह and न्ह are not considered as long.—Ed.]; l. 14 : निक्किव for णिक्कित्र; l. 18 : इत्येतेऽपभ्रंश for इत्येते चापभ्रंश; l. 20 : उत्तरइ for उत्तरहं; l. 25 : एगंतिग for एकंतिण; l. 28 : 'द्रल्हन्ह' for इल्हण्ह; l. 30 : तन्हा for तण्हा.

P. 4 : l. 3 : जहादिट्ठंति for जहादिट्ठमिति; l. 4 : गुरु(र)वो यथा for गुरवो यथा; l. 7 : च्छसि(शि)ग्रहेपि for च्छशिग्रहेपि; l. 11 : तिलकवि[न्दु]रथेन्दु for तिलकविन्दुरथेन्दु; l. 13 : शूचितः for सूचितः; l. 17 : एवं शेषा अपि for एवं शब्दा अपि; l. 19 : य जई for अ जई; and सव्वत्थ for सव्वत्त; l. 21 : पुव्वापरभागा for पुव्वापरभाया; l. 27 : श्रुत्योः सुखहेतु for श्रु[ति]सुखहेतु; l. 29 : कलितमस्तोम for कलिमलस्तोम.

P. 5 : l. 3 : सर्वत्रानुवर्त्यं for सर्वत्रानुवृत्तं; add श्लोकार्धे after विशेषेण; l. 5 : नोत्सेकं for नोत्साहं l. 11 : अन्ते च सा स्यात् for चान्ते सा स्यात्; l. 14 : अव्ययो for अव्ययं; l. 15 : तदैवायं for तदेवायं; l. 16 : वारणघटा for वारणपदा; l. 20 : drop त्य in केवलार्थेत्यव्ययम्, add इयं after it and read पादान्ते for पदान्ते; l. 25 : गादि for त्र्यादि; l. 27 : यदि for यति; l. 30 : पूर्वस्यान्तवत् for पूर्ववत्स्यात्.

P. 6 : l. 3 : नहार्पीत् for नकार्पीत्; l. 4 : तद्वावत् (तद्वत्) for तद्वत्; l. 6 : द्दयो for द्दष्टो; l. 7 : भव्याब्ज for भव्याय; l. 23 : अस्याश्चार्थो for अस्यास्त्वर्थो.

P. 7 : l. 3 : हवंति for हुवंति; l. 4 : दुचउ for त्रिचउ; l. 9 : इतिर्विवक्षार्थो for इति विवित्तार्थो; l. 10 : विवक्षेयं for विवक्तेयं; add द्विपदीचतुष्पदी before पञ्चपदी; l. 13 : द्वी(द्वि)पदीं for द्विपदीं; l. 16 : का(क)लाहिं for कलाहिं; l. 24 : पञ्चदशभिः for पञ्चदश; l. 25 : वन्दिनां for बन्दीनां; l. 27 : वेहो for बोहो; वओ for गओ; l. 28 : वओ for बलो; l. 29 : वामो for कामो; l. 30 : पंचवीसत्ति for पंचविंसत्ति.

P. 8 : l. 1 : उल्लालयाउ for उल्लालयंमि; l. 2 : वद्धमाणेहं(हिं) for वड्ढमाणेहिं; l. 9 : at the

end add जोइक्खुत्ति दीपः ॥ [३·१॥]; l. 19 : चतुःषष्टिर्द्विपदीभेदाः for चतुःषष्टिभेदाः; l. 26 : कः कगणो for कगणो; l. 27 : मध्यगुरुसर्वलघू for मध्यगुरुः सर्वलघुः and सर्वत्रेत्थं for सर्वेत्यर्थात्.

P. 9 : l. 5 : लघु च नलघु तस्मिन् for लघुश्च नलघुस्तस्मिन्; l. 7 : add विरतिं before कुरुत; l. 9 : प्राचीनसूत्रगाथा for प्राचीनगाथा; l. 11 : लक्खा for लक्खो; l. 17 : कोडि for कोडी; l. 18 : ज्ञेयं for नेयं; l. 24 : दलदुगमुहं for दलदुगमुहे; l. 29 : सा for [सा]; उभयतो for उभयोर्.

P. 10 : l. 30 : एकैकगुरु for एकैकं गुरु; l. 31 : अगाढ[गाढा] for अगाढगाढा; l. 32–33 : सर्वगुरुटः अन्त्यगुरुटः आदिगुरुटः; सर्वलघुटः मध्यगुरुटः for सर्वगुरुः टः अन्त्यगुरुः टः etc.

P. 11 : l. 1 : उदाहरणानि for उदा०; विच्छुय for विंछुय; l. 2 : झणहणंतो for जण हणंतो (ज corrected to झ); पिय for पिअ; l. 4 : [झणझणन् for जनं घ्नन्]; l. 12 : कडु for कटु; l. 29 : अव्वो for अम्मो.

P. 12 : l. 1 : अव्वो for अम्मो; l. 4 : दिट्ठमायन्निय व for दिट्ठपायं नियंव; l. 6 : [दृष्टमाकर्णितं वा for दृष्टप्रायं नितंब]; l. 11 : अव्वो for अम्मो; l. 15 : ललिता य भथा (ललिता यथा) for ललिता यथा; l. 21 : तूली तंबोलं for तूला तेवालं (?)

P. 13 : l. 18 : वट्टुति for वट्ट(ट्टं) ति; दिवसा for विवसा; l. 20 : दिवसा for विवशा; l. 22 : अदि(द्दि)ट्ठाइ वियंभंगि(ति)for य(णो)दिट्ठाइं वियंभंति.

P. 14 : l. 8 : नहंकं for णहंकं; जूयं for जुज्झं; l. 10 : [द्यूतमिव for युद्धमिव; l. 17 : रणयरणय (रणरणय) for रणरणय; l. 31 : सिद्धिर्यथा for सिद्धी यथा (सिद्धिर्यथा).

P. 15 : l. 10 : गरुयं for गहणं; l. 12 : गुरुकं for गहनम्; l. 24 : जिम्वइ for जिमइ; l. 26 : [त्रृणोति for त्रृण्वती].

P. 16 : l. 3 : वहुरुइय for वहु रुइय; सुहम् for मुहम्; l. 5 : [वधूरुचित for वधूः रुचित; रभसमुखं for हृष्टमुखीः]; l. 12 : लहलहिर for ×× लहिर; l. 13 : सुहविभवं for सुहविहवं; l. 16 : पादल(लि)त for पादलित; l. 22 : अव्वो for अज्जो; l. 26 : वैश्या for वश्या; l. 27 : मइविरहिय for अयि विरहिय; l. 28 : नीसंदेहं तं रे for निःसंदेहं तं ते; l. 29 : [मतिविरहित for अयि विरहित].

P. 17 : l. 30 : मध्यकावित्यर्थः for मध्यके इत्यर्थः।

P. 18 : l. 1 : एताः for एवं; l. 8 : पत्तो for शल्लो; l. 20 : स्कन्धमिति for स्कन्धकमिति; . 13 : निम्मला for णिम्मला; add गीई at the end; l. 18 : उय for उव; l. 19 : add |उवगीई at the end; l. 26 : add उग्गीई at the end; l. 30 : अथिरच्चिय जिय for अथिरज्जि जिव्व; l. 31 : add खंधं at the end.

P. 19 : l. 23 : आद्यगाथायां for आद्यगाथाया; l. 24 : जातीफलं for जातिफलं; l. 25 : जातीफलं for जातिफलं; l. 30 : जातीफलादिषु for जातिफलादिषु; गाथाया for गाथा.

P. 20 : l. 12 : लब्भइ for लक्खइ; दइयस्स for दयिअस्स; l. 14 : लभ्यते for लक्ष्यते; l. 18 : कुं(किं) for किं; l. 21 : जातीफलं for जातिफलं; l. 27 : निब्भा(ब्भ)रं for निब्भरं.

P. 21 : l. 9 : नमंत for णमंत; l. 16 : चालुक्कचंद for तेलुक्कचंद; l. 18 : मुणिराय for मुनिराय; l. 24 : भुयणंतराल for भुवणंतराल; l. 25 : न होही for ण होही; l. 31 : तुभ्र for तुज्झ.

P. 22 : l. 15 : कलाव for कलाप; l. 26 : जातीफल for जातिफल; l. 32 : द्वितीयतुर्ययोः for द्वितीयचतुर्थयोः.

P. 23 : l. 2 : पंचाणगललिया for पंचाननललिया; l. 20 : समांहि for समाङ्घ्रि; l. 22 : Is it दुहि इह instead of दुह इहि of the ms. ?; l. 25 : मुग्गलत्ति for मुग्गलुत्ति; l. 26 : सहयारवणि for सहयारवणी; l. 31 : [उ]व्वदोहय for उवदोहय.

P. 24 : l. 3 : विषमांहिभ्यां for विषमाङ्घ्रिभ्यां; कलाद्विका[धि]काभ्यां for कलाद्विकाधिकाभ्यां; l. 11 : दद्धंड for दद्धद; l. 21 : मइरहं for मइरइ; वेयरणिहिं for वेयरणिहि; l. 22 : लुलहिं for लुलहि.

P. 25 : l. 5 : लक्कलक्कित्ति for लक्कलकत्ति; l. 10 : कूलवालको for कुलवालको; l. 11 : न for ण l. 16 : पञ्चमाष्टमलघू for पचमाष्टमौ लघू; l. 18 : निगसिज्जंतं for निगमिज्जंतं; मन्नहिं for मन्नहि; l. 20 : [निग्रस्यमानं for निगम्यमानं]; l. 22 : उम्मत्ता for उन्मत्ता; l. 24 : जा(आ)उखयं for आयुखयं.

P. 26 : l. 5 : नामी for न; l. 12 : सी(सि)रीउ for सिरीउ; l. 16 : भिरनिशं for भिनित्यं l. 30 : मुत्त(त्ता)वलिया for मुत्तावलिया; l. 31 : read गीतिः at the end.

P. 27 : l. 6 : न्हाण for ण्हाण; l. 10 : तुहुं for तुह; l. 11 : add स्पष्टम् after line 14; l. 16 : गुरुहुं for गुरुहं; l. 17 : मडिला for [मडिला]; l. 22 : add व्यत्यय after लो वा; l. 24 : निय(अ)डि; l. 29 : शशिश(शि)लायां for शशिशिलायां.

P. 28 : l. 5 : शू(सू)चयति तथाहि for सूचयति; l. 6 : मञ्जरी for मञ्जिरी; l. 8 : त्रयं चावलम्बकाख्यं for त्रयमवलम्बकाख्यं; l. 11 : पयनक्खकंति for पयनक्खु कंति; रुप्पद्धडिआइ for कप्पज्झडिआइ; l. 14 : नक्खत्ति for नक्खुत्ति; l. 15 : छ for ठ (?); l. 23 : मयणावयारो for [मयणावयारो]; l. 26 : मदनापद्रक्षणे for मदनापदारक्षणे.

P. 29 : l. 2 : टप्पंचग लहू for टगणपंचग लहु; l. 10 : बुड्ढ for बुद्ध; l. 11 : यमकितांहित्वा-म्नायात् for ०म्नानात्; l. 26 : नेमिजिणवरो for जिणवरो.

P. 30 : l. 3 : केवलनाण for केवलणाण; l. 4 : जिणनाहा for जिणणाहा; l. 8 : add रासयं । स्पष्टम् ॥.२३.३॥ at the end; l. 24 : द्रोण्याकृति for द्रोणाकृति; l. 26 : कढिणं for कठिण.

P. 31 : l. 1 : उत्करान् for उत्करः; l. 8 : पुनरेकः for त्वेकः; l. 12 : रंगो for रिंगो; l. 13 : रुत्तो(?) for तत्तो; l. 14 : मयमओ for मयमयो; l. 15 : मइहरो for मइभवो; l. 20 : add यद्वा after रासावलयपूर्वार्धे; l. 22 : मुहु(ह)रासा for मुहरासा; l. 25 : रासावलयं for [रासावलओ].

P. 32 : l. 2 : उन्हु for उण्हु; l. 28 : नवरि for णवरि.

P. 33 : l. 8 : मत्ता for [मत्ता]; l. 12 यदवोचं for यदवोच–; l. 14 : बुच्चइ for उच्चइ; l. 16 : निहणा for णिहण; महुयरिया for महुअरिया; l. 17 : इय मत्तविलासिणिया for [इय] मत्तविला-सिनिया; l. 29 : एगारसहिं for एकारसहिं; l. 30 : रवीहिं व for रवि(वी)हिं य.

P. 34 : l. 1 : दुइयाण for बिहुयाण; l. 2 : तइयच्छट्ठाण for तयछट्ठआण [य]; l. 10 : वक्ष्य माणे(ण)स्य for वक्ष्यमाणस्य; l. 11 : छड्डुणिकेति for छडणिकेति; l. 12 : मुद्धय for महय (मुद्धय); नमिय for णमिय; l. 20 : नंदण for णंदन(ण); l. 21 : ms. reads गुणगुमणि wrongly for गुणमणि; l. 23 : ध्रसक्क for धसक्क; add स्पष्टम् after this word.

P. 35 : l. 1 : कुड्डुः for कुडुं; l. 2 : दीसहिं for दीसहि; l. 12 : यतः for एवं; l. 14 : शेषांहि for शेषाङ्घ्रि; l. 17 : यदवोचं for यदवोचच्; l. 27 : छड्डुणिका for छडणिका; l. 30 : पुणु for पुण.

P. 36 : l. 10 : चंपइकुसुमाईनामियाओ for चंपयकुसुमाइणामियाओ; पणपन्ना for पणवन्ना; l. 11 : नयण for णयण; l. 15 : नामेहि for णामेहिं; l. 17 : सरिसएहिं for सरीसएहिं; l. 30 : कुङ्कुमाद्या तु for कुङ्कुमाद्यास्तुः; l. 31 : add प्रागुक्ता एत्र । after °द्विपदीभेदाः ।

P. 37 : l. 2 : जाणमणुपासो for जाण अणुपासो; l. 7 : धवलनिहेण for धवलमिहेण; l. 11 : तत्राष्टपदं for तत्राष्टपद; l. 17 : न for ण; किंवि for किंचि; l. 22 : शब्दः संमितार्थः for शब्दा संमितार्थाः; गुणधवलभ्रमरधवलादिः for गुणधवलादिः ; l. 30 : फुल्लटकं for फुल्लडकं; l. 31 : चतुष्के तत्रस्य for चतुष्टये यस्य; l. 32 : उत्साह for उच्छाह; l. 33 : add तेवि after मिसेण; धवला for धवलं.

P. 38 : l. 1 : इय मंगलावि तन्नामपुव्वया मंगलार्थसंबद्धा for the line; l. 8 : ms. wrongly reads पुल्ल for फुल्लं; l. 22 : नज्जइ for नज्झइ; l. 24 : जुन्हा for जुण्हा.

P. 39 : l. 6 : add छप्पउ at the end; l. 11 : नयण for [नयण]; l. 15 : भासिणिहि for भासणिहि; l. 25 यु(मु)द्धि for मुद्धि;

P. 40 : l. 4 : लहूसडउ for लहसडउ; l. 6 : remove brackets; विविह for विहव; l. 12 : विविध for विभव; l. 17 : माणमडप्प(प्फ)रु for माणमडप्फरु; l. 20 : माणक्कि for माणिक्कि; l. 27 : कुङ्कुमे[न] for कुङ्कुमेन.

P. 41 : l. 10 : धुणियः for घुणिय; l. 11 : संधुक्किय for संभुक्किय; दुसहु for हु सहि; l. 16 : धुत for घूर्णित; l. 25 : किम्बइवि for किंवइ.

P. 42 : l. 6 : तल्लडहि for तल्लडिहिं; l. 16 : हिट्ठयंमि for हेट्ठयंमि; l. 24 : add स्पष्टं at the end of the line; l. 25 : नल for णल; l. 28 : कि न for किण.

P. 43 : l. 5 : क्त्व-इ-इउ-इवि for क्त्वा-ह-इउ-इवि; l. 14 : add मिलितौ before तरलं; l. 23 : धवलिउ for धवलिओ; l. 28 : add तरलं at the end.

P. 44 : l. 5 : नालिय for नालिअ; l. 6 : वत्थुवया; for वत्थुवयण; l. 10 : वस्तुवदनकं for वस्तुवदनं; l. 11 : यस्यामिति for यस्यां सा; l. 15 : उज्जिंति for उजंति; l. 16 : बुलं(ल्लं)ती for बुल्लंती; l. 17 : जलुल्लुय for जलुल्लय; add स्पष्टा at the end of l. 18.

P. 45 : l. 7 : मञ्जरी for मंजिरी; l. 9 : ह(द)हि for दहि; l. 10 : वंझ(ख)ण for वंखण बंदिण for बंदीण; l. 12 : नारीयणि for नारियणि; वुज्झए for वुज्जए; l. 14 : add दुहंगिया at the end.

P. 46 : l. 4 : ओ for तो; वत्थू for. वत्थु; l. 19 : माल[व]for माल(व); l. 30 : वज्जंति for वज्झंति; l. 34 : पयड for पयउ.

P. 47 : l. 11 : add अथ before खण्डयुगलान्ते; l. 16 : घत्तादुगं for घत्तादुयं; l. 27 : पद्धडिया for पज्झडिया; l. 32 : मइरा for महुरा.

P. 48 : l. 6 : शू(सू)चनादवलम्बकः for शूचनावलम्बकः; l. 8 : उग्घोसण for पयासण; l. 9 : तक्करा for तकरो; l. 10 : सुहयरा for सुहयरो; l. 12 : उन्हा for उण्हा; जुन्हा for जुण्हा; l. 13 : झंकार for हुंकार; महु(मुह)लिय for मुहलिय; l. 23 : त्रिभिस्त्रिभङ्गी for त्रिभिस्त्रिभिस्त्रिभङ्गी; l. 25 : भंग-धरे for भंगिधरे; l. 25 : हिंडोला for हिंदोला; l. 27 : मोयमए; for मोअमए; l. 31 : चित्तए for चेत्तए; न for ण.

P. 49 : l. 10 : पद्धटिका for पद्धडिका; l. 12 : मंडलि for मंडली(लि); नामिहि for णामिहि; l. 16 : तिण for तिणि; l. 18 : निवेस for णिवेस; l. 19 : हुवउ for हुवउ.

P. 50 : l. 13 : चतुःपदी for चतुष्पदी; l. 26 : चतुःपादी for चतुष्पादी; 'ततः सेसं' for 'तो सेसं'; l. 27 : चतुःपादी for चतुष्पादी; l. 29 : उण्हिगणुट्टुभ for उण्हिहअणुहुभ.

P. 51 : l. 8 : तृ(त्रि)ष्टुप् च for त्रिष्टुप्; l. 10 : add संस्कृतिः २४ after २३; l. 11 : एकाक्षरांहि for एकैकाक्षरांहि.

P. 52 : l. 6 : add गीस्त्रियोः before एकेनांह्निणा; l. 8 : मिगी for मृगी; l. 18 : विज्झमाला for विज्जूमाला; ll. 23–25 : The words वसवो लगाः प्रमाणिका, व्युत्क्रमे समानिका तु and इतोऽन्यद्वितानम् are not in the ms. They are inserted by mistake; l. 26 : अन्यत् for अन्य.

P. 53 : l. 1 : मो नो [यो] for मो नो यो; l. 3 : The ms. wrongly reads मोतोमामो for मो नो यो; l. 7 : नरजगा इयं for नरजगद्दयं; l. 6 : चंपयमालेयं for चंपकमालेयं; l. 10 : दोधग for दोधय; l. 19 : जः सस्तगौ गः for जस्त(स्तो)गौ; l. 20 भस्तो for भ्तौ; l. 22 : दुन्ह for दुण्ह.

P. 54 : l. 3 : मिमं for मिणं; l. 11 : व(न)दुग for नदुग; l. 16 : add निश्शृणुत after तामरसं; l. 17 : ज्ञेया for ज्ञेयौ; l. 24 : गश्चन्द्रिकायां for गश्च चन्द्रिकायाम्.

P. 55 : l. 4 : पभद्दयं for पभद्दकं; l. 5 : Drop यो after छंदं; l. 21 : [यत्र] for यत्र; l. 29 : यमनसभला गः for यमनसभलगैः.

P. 56 : l. 3 : निःपन्निका for निष्पन्निका; l. 6 : विक्कीलियं for विक्कीडियं; l. 16 : add सप्त भिश्चेत्यर्थः after यतिः.

P. 57 : l. 1 : ल(जु)गल for जुगल; l. 6 : निद्दण for णिद्दण.

P. 59 : ll. 27–28 : न चेयं पथ्यया for न चेयं पथ्या(थ्य)या.

P. 63 : l. 13 : शू(सू)चितम् for सूचितम्; l. 15 : गुरु(र)वो for गुरवो.

P. 64 : l. 8 : अष्टासु for अष्टसु; l. 10 : तेष्वष्टाविह for तेष्टाविह; l. 12 : तेष्वत्रसाकाः for तेष्वत्रसाका; l. 16 : अष्टाभ्यः for अष्टभ्यः.

BRIEF NOTES

UDDEŚA I

V. 1 : This stanza is reconstructed with the help of the commentary. The stanza in the commentary is also quoted by Hemacandra in his Svopajña Vṛtti on *Chandonuśāsana* I.1. The word *jayadevādiḥ* in the commentary refers to an ordinary man desiring to study prosody. It has obviously no connection with the great metrician of that name, who is mentioned at *KD.* 5.10. Śūra is a writer on Sanskrit metres, who is otherwise unknown. Here he is quoted in support of the threefold division of metres based on the triple unit of scansion, namely, the Mātrā, the Varṇa and both. He is again mentioned as the author of the technical terms for the different Mātrā Gaṇas by the commentator on Ch. 2 v. 4 below. This same terminology is used even by the author of the *Chandaḥkandalī,* which, however, is composed in the Prakrit language.

V. 2 : 'In the Mātrā metres, five Gaṇas respectively consisting of 2, 3, 4, 5 and 6 Kalās or Mātrās should be known to exist. They are respectively of 2, 3, 5, 8, and 13 kinds and are called *ka, ca, ṭa, ta and pa.*'

V. 3 : Read *tiyā* for *tige* which is a misprint. See corrections. In the commentary read *trayaḥ pramāṇameṣāmiti kaḥ ;* the sentence gives an authority for the use of the termination *ka* after the numeral. The ms. reads *pasthāne ya uktaḥ;* but the correct reading seems to be *kasthāne ga uktaḥ.* The 8 Trikas mentioned here are the same as those defined and adopted by Piṅgala. Generally, they are adopted by all metricians, but at least two exceptions are known at present. They are the *Ratnamañjūṣā* and the *Jānāśrayī.* Their technical names of the Gaṇas are essentially different.

V. 4 : 'A long letter, a letter which is accompanied by Anusvāra, or followed by a simple consonant, a Visarga, or a conjunct consonant is here counted as a Dvimātra ; it is (shown as) bent and (is known as) Guru. The other one is (known as) Laghu ; but even this becomes Guru optionally at the end of a Pāda'. Long letters are the long vowels and the diphthongs as also a short letter which is immediately followed by a consonant that does not end in a vowel, e.g., the letter *sa* in the word *dhasak.* Saṁyoga is a conjunct consonant ending in a vowel. In the third line of the commentary on this stanza read *vakram nāgara-*

gakārākṛti sthāpyam which means 'a long letter should be represented by the figure of the letter *ga* in the Nāgarī alphabet'. This figure of *ga* is similar to a straight line bent at either end, as Virahāṅka has said at *Vṛttajātisamuccaya* 1.14. The representation of a short letter is done by a straight line equal to nearly three quarters of an inch or one Aṅgula as Virahāṅka directs at the same place. *Jānāśrayī* lays down the same thing in slightly different words : 'Their separation (i.e., the distinction between the short and the long letter) is to be like that of *ra* and *ga;* this is to be done at the distance of one Aṅgula each.' 1.16-17. This means that a short letter is to be represented by the symbol consisting of the letter *ra* and the long letter by that consisting of the letter *ga* and that the space between the two should be ordinarily one Aṅgula. Jayakīrti in his *Chandonuśāsana* has almost the same thing to say : 'A Guru should be known by the Saṁjñā (i.e., technical name) of *ga,* should have 2 Mātrās (as its syllabic contents) and should be bent like the letter *ga* of the Nāgarī alphabet ; a Laghu should be known by the name *la,* should consist of 1 Mātrā, should be straight and resemble a raised finger.' 1.3. The letter *ra* in the old Devanāgarī resembled a straight line or a raised finger and probably stood for the word *raghu,* as *ga* stands for *guru* in the terminology of the prosodists. The letter *ga* in the old Devanāgarī script broadly resembled the capital S of the Roman alphabet; it is a straight line, nearly three quarters of an inch in height, bent upwards towards the left at its lower end and bent downwards towards the right at its upper end, which latter is brought down almost upto the base of the letter. Jayadeva and Hemacandra lay down plainly that a short letter is called *la* and is straight, while the long one is called *ga* and is bent. Piṅgala is silent on the point of representation. The word *vā* in the stanza is explained by the commentator as conveying an option, which, however, is regularized, since it is to be exercised only where a short letter is not actually prescribed at the end of a line, or where, its long pronunciation is not pleasing to the ear. Thus in the lines of the Samānikā the last letter must be a short one and no option mentioned above is allowed here. Similarly, at the end of metres like the Vaṁśastha, a short letter is felt to be pleasant to the ear, and so it should not be counted as Guru. Our commentator quotes a stanza in this connection, which is quoted earlier by Hemacandra.

Vv. 5-6 : 'The letters *e, o, iṁ, hiṁ* in the Prakrit and *uṁ, huṁ, hiṁ* and *haṁ* in the Apabhraṁśa are optionally short at the end of a word. The vowels *e* and *o* when combined with a consonant, on the other hand,

are optionally short even in the body of a word. The letters which precede the (conjunct) letters *dra, lha, nha* and the like are not (to be considered as) Guru as seen (from the practice of the poets). A quarter (of a stanza) is a Pāda when no specification is made (to the contrary). Numbers 1 and the like are known by such terms as Candra etc.' The commentator quotes illustrations for the rules; in No. 3 I think we must read *tīe* for *tīi* and *virahāo* for *virahāu,* where the final *e* and *o* are to be pronounced as short, though the ms. does not read so. The same illustration contains short *iṁ* in *jāiṁ, tāiṁ* and *duhāiṁ ;* so also it contains short *hiṁ* in *koḍīhiṁ.* In No. 4 which is very corrupt, short *hiṁ* in *tahiṁ,* short *huṁ* in *tasahuṁ,* short *uṁ* in *pasaṁsauṁ* and short *haṁ* in *jāhaṁ* are all illustrated. No. 5 illustrates short *e* and short *o* even when combined with a consonant, whether within the body or at the end of a word. Even here the ms. does not indicate which letters are to be pronounced as short, though we can see that the *o* of both *go* and *lo* in the word *goālovi* and the *e* of *te* in *egaṇteṇa* are to be pronounced as short as required by the metre. The commentator rightly points out that the rule regarding *uṁ, haṁ, hiṁ, huṁ* as also about *e* and *o* combined with a consonant occurring in the body of a word applies to the Apabhraṁśa language, while that about *e, o, iṁ, hiṁ,* and the one mentioned in v. 6 applies to the Prakrits in general. In v. 6 please note the correct reading *dra-lha-nha-pamuha-kkharāṇam puvvillā na guruṇo jahā diṭṭham* of the first half. In illustration No. 6 we find that in spite of the general rule laid down in *KD.* 1. 4 (that a short letter followed by a conjunct consonant becomes Guru), conjunct letters like *lha* in *lhasiya, nha* in *nhāyavva* and *dra* in *drahe* do not cause Gurutva to the letters which precede them. Even in the defining stanza, v. 6, *lha* and *nha* do not cause Gurutva to the letters which precede them. Illustrations Nos. 7-10 in the commentary show how sometimes even in Sanskrit, short letters do not become long optionally, when followed by certain conjunct consonants like *hra,* i.e., those that contain *h* or *r* or both. All the four illustrations are bodily taken out from Hemacandra's *Chando-nuśāsaṇa-Svopajña-Vṛtti.*

Vv. 7-8 : These two stanzas prescribe rules about the Yati in a stanza: 'And Yati is a pause which is pleasant to the ear ; it takes place everywhere at the end of a Pāda, (but) regularly at the end of the half of a Śloka. (It takes place) also at the end of a word which contains three or more letters in it (in the middle of a Pāda). It may take place even in the middle of a word, if the earlier and the later portions (i.e., the

portions which precede and follow the Yati) do not consist of a single letter. But, this (last kind of) Yati which takes place in the middle of a word must not be used at the end of a Pāda (of the stanza).' The rule about the Yati in the middle of a Pāda is that it must not be introduced earlier than at the end of the third letter after its commencement. All these rules about Yati hold good only in the case of the Sanskrit metres and our author follows the lead of Jayadeva and Piṅgala in this respect. They do not apply to Prakrit poetry (except in the case of the Dvipadīs), where the Yati is merely a matter of convenience of the individual poets. Accordingly, all the illustrative stanzas in the commentary on these two stanzas are from Sanskrit literature and, generally, reproduced from Hemacandra's *Chandonuśāsana,* chapter I. In illustration No. 11, the Yati at the end of the first Pāda occurs at the end of a word, i.e., *stoma,* whose case, however, is dropped owing to its being a part of the compound. In the 2nd half of No. 11 and in No. 12, the Yati at the end of the Pāda occurs at the end of a regular word ; in No. 13, however, the Yati at the end of Pāda 1 does not coincide with the end of a word and so ought to be condemned. In No. 14 the Yati at the end of the half of the Śloka is regular; but that in v. 15 is inadmissible since the word *maṇḍalī* is not an independent word, being compounded with the word in the next half. In No. 16, the Yati in the middle of Pāda 1 and 2 is admissible as it occurs at the end of the 3rd letter. In Nos. 17 and 18 the Yati occurring in the middle of a word is admissible, since both the parts of the word which precede and succeed the Yati consist of more than 1 letter, but it is inadmissible in No. 19, since the part of the word *rājati* which precedes the Yati consists of a single letter namely, *rā.* This Yati in the middle of a word, though admissible with certain restrictions as described above, must not be resorted to at the end of a Pāda ; this means that a word must not be distributed over two Pādas. This applies only to a single word and not to a compound one, and so the breaking up of the word *nārāyaṇa* and its distribution over the two Pādas is not admissible in No. 20.

Illustrations Nos. 21, 22, 23 and 27 constitute what is called the Yatyupaniṣat by Halāyudha on Piṅgala's *Chandassūtra* 6.1. Perhaps these stanzas were composed by Halāyudha himself. Our commentator seems, however, to have reproduced them from Hemacandra who has introduced a few verbal changes and one rather important change in them. In No. 21c Halāyudha reads *samudrādipadānte ca* for *gādicchinnapadānte ca* and in v. 22b he reads

samudrādau for *gakārādau ;* this means that the earliest Yati in the middle of a Pāda comes after the 4th letter according to Halāyudha, while according to Hemacandra, it can come even after the 3rd (Hemacandra's symbol for 3 being *ga* according to *Chandonuśāsana* 1.16). Among the illustrations, Nos. 26 and 30 are supplied by the commentator himself, while the others are borrowed either from Halāyudha or from Hemacandra. In No. 30 which is in Āryā metre, the pleasant Yati according to the commentator is after the 5th Mātrā Gaṇa; so that a single letter should not be dragged into it from a word belonging to the sixth Gaṇa ; but this is what is done in it and so it is not admissible. Here it is that the commentator quotes a stanza from Svayambhū (1.71) according to which Yati is not regarded as compulsory even in the Sanskrit Varṇa Vṛttas according to some ancient writers like Māṇḍavya, Bharata, Kāśyapa and Saitava. Incidentally, while commenting on this stanza, he mentions a threefold classification of metres into Sanskrit beginning with Uktā, Prākrit beginning with Ripucchandas and Apabhraṁśa beginning with Utsāha ; this is according to Hemacandra's *Chandonuśāsana*, but it is not followed by the author of the *Kavidarpaṇa,* who does not base his classification on language and hence does not define the Prakrit and the Apabhraṁśa metres separately, though he assigns a separate chapter to the Sanskrit Varṇa Vṛttas. His threefold division of metres is into the Mātrā, the Varṇa and the Ubhaya Chandases and this is based on the triple unit of scansion, namely, the Mātrā, the Varṇa and both combined.

UDDEŚA II

V. 1 : The Mātrā Vṛttas are divided into 11 classes according as they contain 2, 4, 5, 6, 7, 8, 9, 10, 11, 12 or 16 Pādas in them. Among these the first four are simple metres, while the last seven are strophic couplets, triplets or quartets. But even some of the Ṣaṭpadīs are strophic couplets and at least one kind of the Aṣṭapadī is a simple metre.

Vv. 2-3 : Among the Dvipadīs, the two Ullālas, the Kuṁkuma and the Karpūra, which are the favourite metres of the Magadhan bards and are essentially Apabhraṁśa metres, are defined here at the commencement. The former, i.e., the Kuṁkuma, contains 2 Dvimātras (*kadugaṁ*), 1 Caturmātra (*ṭo*), 2 Dvimātras (*kaduga*), 1 short letter (*lahu*), 2 Dvimātras, 1 Caturmātra, 2 Dvimātras and 2 short letters

at the end of all, in each half or Pāda, which thus has a total of 27 Mātrās in it. The Yati is after the 15th Mātrā in each half. The mention of 2 Dvimātras instead of 1 Caturmātra in the definition is to prohibit the use of a Jagaṇa or the Madhyaguru Caturmātra, as the commentator explains. In actual practice, the last three Mātrās at the end of the first of the two parts of a Pāda, caused by the presence of the Yati at the 15th Mātrā, are represented by short letters, though in theory we may have a long letter for the 14th and the 15th Mātrās; while the second part consists of 1 Dvimātra, 1 Caturmātra of any kind, 1 Caturmātra which must not be a Jagaṇa and 2 short letters at the end. This Dvipadī is comparable with the Upagīti in respect of the number of the Mātrās in each Pāda; but the Yati in the Upagīti comes after the 12th Mātrā, while here it is after the 15th ; and besides the constitution of the last 15 Mātrās in the Pāda materially differs in the two metres. The second Ullāla called Karpūra is but an extension of the Kuṁkuma by a single Mātrā or a short letter, at the end of each Pāda ; so that both the parts of the Pāda, caused by the presence of the Yati, end in three short letters in actual practice, as said above. The third Dvipadī is the Mauktikadāman which has 32 Mātrās in each of its 2 Pādas. The Yati is after the 12th and then again after the 8th Mātrā, thus twice in each Pāda. The 32 Mātrās are made up of 8 Caturmātras of any kind, which means that the only restriction that is to be observed about the use of short or long letters is that no long letter is to be employed at the junction of any 2 Caturmātras and thus the Mātrā Gaṇas are to be kept separate. This Dvipadī is mentioned by Hemacandra, *Chandonuśāsana,* 7.19; Rājaśekhara, *Chandahśekhara,* 5.188 and *Svayambhūchandas* 6.144. The rhyme at the end of the Pādas is of course to be understood as in the case of other Apabhraṁśa metres, as pointed out by the commentator. The 25 varieties of the Karpūra are given separate names by some writers whom Hemacandra quotes in his *Chandonuśāsana,* 7.3 and our commentator probably reproduces the passage from Hemacandra. He also remarks at the end of his comments on v. 3.3 that there are 64 kinds of a Dvipadī ; but that they are not discussed for fear of increasing the extent of the work. Here, too, he has obviously followed the lead of Hemacandra's *Chandonuśāsana,* which defines all of them in Ch. 8 and concludes *evaṁ dvipadīdhruvā catuḥ ṣaṣṭiḥ.*

As regards the Yati, Prakrit prosodists recognize it only in the case of the Dvipadās; and here, too, the tendency is to break the line

into two or more parts at the place where the Yaṭi is introduced, particularly so, when even the Antya Yamaka is employed at the same place. These parts, then, in course of time, assume the form of independent Pādas, so that the former Dvipadī is turned into a Catuṣpadī or a Ṣaṭpadī. The example of the Gāthā is instructive in this respect; as a Sanskrit metre it is only a Dvipadī and like the Varṇa Vṛttas, its Yati is laid down. As a Prakrit metre its Yati became very pronounced and when Yamaka also came to be introduced occasionally at that place, as for example in the Gāthās 2, 35, 36 and 37 of the *Ajita-Śānti Stava* in Appendix III, each Pāda came to be divided into two and so the Gāthā became a Catuṣpadī as understood by the *Kavidarpaṇa*, and rightly interpreted by its commentator. See Introduction, para 9.

Vv. 4-8 : These stanzas define a Gāthā and its varieties, namely Pathyā, Vipulā and Capalā. In his introductory remarks, the commentator rightly describes the Gāthā as a Catuṣpadī following the *Kavidarpaṇa* as shown in para 9 of the Introduction. But, as he unconsciously follows Hemacandra, he remarks a little further, *dalagrahaṇāt asyām na pāda-vyavasthā* : 'There is no division into Pādas or quarters in this metre since the Dala or the half alone (and not a Pāda) is mentioned (by the author in his definition)'. Remembering, however, that he had described the Gāthā as a Catuṣpadī, he then quotes the view of Trilocanadāsa, according to whom the Gāthā has 4 Pādas or quarters, even though his view is introduced as the view of *ke-cit*, which expression usually indicates the writer's dissatisfaction with it.

Vv. 4-5 : 'In the first Dala or Half, there are 7 Caturmātras (*muni-ṭā*) and a long letter; among these, a Jagaṇa does not occur at odd places, but at the sixth place, only those Caturmātras which have a Dvimātra in their middle (i.e., those which have a short letter at either end), namely, the Madhya-guru and the Sarva-laghu, can occur. On the other hand, in the 2nd half, there occurs only a single short letter at the sixth place; the rest is similar. That is the Gāthā. Here, in the upper half, effect a pause from the 2nd short letter when the 6th (Gaṇa) consists of a Nagaṇa and a Laghu (i.e., of 4 short letters), but from the 1st short letter, if the 7th is so. Similarly, in the lower half, do the same (i.e., effect a pause) from the 1st short letter when the 5th Gaṇa consists of a Nagaṇa and a short letter.' The directions in v. 5 are intended to lay down that a new word must begin with the 2nd short letter in the 6th Caturmātra of the first half when it consists of all short letters, but when the 7th Caturmātra in the first half and the 5th Caturmātra in the second half similarly consist of all short letters,

a new word must begin with the first letter itself. The defining stanza itself illustrates this; in the first half, both the 6th and the 7th Caturmātras consist of all short letters. Similarly, the 5th Caturmātra in the second half consists of all short letters; of these, a new word begins with the 2nd letter in the 6th, while it begins with the very first letter in the 7th of the first half and the 5th of the second half. (The 6th and 7th Gaṇas in the first half are : *u kuṇaha* and *uvalida*, while the 5th in the second half is *iha tala*.) The commentator remarks that v. 5 is an old Gāthā which is both definitive and illustrative; this seems to mean that our author has reproduced it from some older source.

V. 6 : 'The total number of all the kinds of that (*Gāthā*), obtained by a mutual multiplication of all the possible varieties of each of the 16 Gaṇas of a Gāthā is 8 crores, 19 lacs and 20 thousand.' A Caturmātra can be of 5 different kinds in view of the different arrangement of its short and long letters, as said at 1.2 above. Out of the 16 Aṁśas or Gaṇas of which a Gātha consists, all the 5 kinds are allowed at all the even places except the 6th and the 14th as we saw above, in v. 4; while, at the odd ones, only 4 are permissible, since the Jagaṇa is prohibited there. At the 6th place, only 2 kinds are allowed and at the 14th only one is possible, namely, a single short letter. All these different figures (Gaṇa-bhedas) are to be multiplied together for obtaining the total number of all the possible varieties of a Gāthā, caused by an ever-new arrangement of short and long letters in them. See Virahāṅka, *Vṛttajātisamuccaya*, 6.53.

V. 7 : 'A Gāthā which has a Yati after the 3rd Gaṇa in both the halves, is Pathyā; that which is not so, is Vipulā. A Capalā is (characterised) by the Jagaṇas at the 2nd and the 4th places, surrounded (i.e., preceded and succeeded) by a long letter.' In the Pathyā, a word must end with the 3rd Gaṇa in each half, whether that word is one with a case-ending or is a part of a compound word; but in a Vipulā, a word is distributed over the 3rd and the 4th Caturmātra Gaṇas, in one or both the halves. On the other hand, while the 2nd and the 4th Gaṇas in one or both the halves of the Capalā must be Jagaṇas, its 1st must be an Antya-guru, the 3rd a Sarva-guru and the 4th an Ādi-guru, in one or both the halves.

V. 8 : 'Both Vipulā and Capalā are of three kinds each (according as these characteristics appear in the two halves, jointly or singly), namely, Sarva, Mukha and Nitamba; many other kinds of the Gāthā

are mentioned by some others too.' It should be noted that no such kinds are mentioned in the case of the Pathyā, since a Mukha Vipulā includes what may be called a Nitamba-Pathyā and a Nitamba-Vipulā includes what may be called a Mukha-Pathyā. Hence the name Pathyā is reserved for that kind alone in which the Yati occurs at the end of the 3rd Gaṇa in *both* the halves. As regards the other varieties of the Gāthā based on other principles, the commentator quotes 3 stanzas, Nos. 5-7, (also quoted by Hemacandra), which are very likely reproduced from Nanditāḍhya's *Gāthālakṣaṇa* vv. 40-42. According to these, a Gāthā is of 26 kinds, according as it contains 3 to 53 short and 27 to 2 long letters in them. Thus the shortest among them contains 30 letters in it (27 long and 3 short, namely, 2 at the 6th Aṁśa in the upper half and 1 at the same place in the lower one) while the longest has 55 (53 short and 2 long, namely 1 at the end of each half). The next two stanzas, Nos. 8-9, which are quoted by the commentator, but whose source is unknown, give two other four-fold divisions of the Gāthā according to two different principles. Thus a Gāthā which contains all long letters in both the halves (except the 3 compulsory short ones), is Brāhmaṇī; that which has all long letters (except the 2 compulsory short ones) only in the first half, is Kṣatriyā; that which has all long letters (except the compulsory short one), only in the second half, is Vaiśyā; and finally, that which has all short letters, except the 2 compulsory long ones, is Śūdrī. Further, a Gāthā is called Gāḍhā when only the two kinds of Caturmātras, namely, the Sarva-guru and the Madhya-guru, occur in it one after the other in succession; it is Agāḍha-gāḍhā when the Antya-guru and the Madhya-guru similarly alternate in it. In the Dara-gāḍhā, the Ādi-guru and the Madhya-guru, and in the Sarala-gāḍhā, Sarva-laghu and the Madhya-guru, alternate in the same manner. In No. 9 the letters *ka, sa, bha, pha* and *ja* respectively stand for the Sarva-guru, the Antya-guru, the Ādi-guru, the Sarva-laghu and the Madhya-guru Caturmātras. I have not yet met with these terms anywhere else; nor does the commentator mention the source of the stanza as said above. Perhaps they are from the *Chandaḥkandalī*.

V. 8. 1-7 : All these illustrative stanzas are evidently composed by our author himself, as the name of the particular variety of the Gāthā is introduced in them by way of Mudrā. The mention of the Gurjara ladies in v. 8.2 betrays the author's home Gujarat, while v. 8.5-7 show that he was a Jain and probably a monk. The commentator gives (or perhaps quotes from unknown sources) illustrations for all the other

varieties of a Gāthā, remarking that the author did not give them for fear of increasing the extent of his work. Most of these illustrative stanzas are stray verses expressive of the erotic sentiment (Nos. 10-27; 29-31; 34, 36 and 42-43) and a few are examples of religious or devotional poetry (Nos. 28, 32, 35, 37-41), while only one (No. 33) may be said to belong to the class of Heroic poetry.

V. 9 : This stanza explains the formation of the four derivatives of the Gāthā, viz., Gīti, Upagīti, Udgīti and Skandhaka. 'A pair of the first half of the Gāthā is a Gīti; but a pair of the second half is an Upagīti. When an inversion (of the two halves) takes place, there is the Udgīti, while the Gīti itself becomes a Skandhaka when the 8th (Aṁśa also) is a Caturmātra (in each half).' The commentator here explains how each of the three Gītis (i.e., Gīti, Upagīti and Udgīti) is sixteenfold like the Gāthā. The sixteen kinds of the Gāthā are shown by the commentator on v. 8 above. He quotes two Sanskrit stanzas in support, which are also quoted by Hemacandra (NSP. ed. p. 28B/*ll*. 1-3), explaining how the Āryā, which is the same as the Gāthā, is 64-fold. The two stanzas are perhaps borrowed by both from Halāyudha's commentary on *Chandassūtra* 4.23, with the necessary changes occasioned by difference of views about the Skandhaka as a derivative of the Gāthā. Halāyudha counts the Skandhaka too as a derivative of the Gāthā, while Hemacandra and our author do not think so; so that according to Halāyudha the Āryā is 80-fold, while according to Hemacandra and our author it is only 64-fold. The older name of the Skandhaka known to Piṅgala is Āryāgīti as noted by the commentator, who also tells us that the Skandhaka is of 29 kinds according as it contains a smaller or larger number of short and long letters. The shortest among them contains 4 short and 30 long letters in the two halves together, while the longest has 60 short and 2 long letters in them. The quotation which is alluded to here apparently contains names of these 29 kinds; but these names are quite different from those given either by Hemacandra or in the *Prākṛta Paiṅgala*. The subdivisions of the Skandhaka are, however, in accordance with those that are mentioned by Hemacandra; thus if the 6th Gaṇa consists of a single short letter in both the halves, it is called Upaskandhaka, while it is called Utskandhaka and Avaskandhaka respectively, when the 6th Gaṇa consists of a single short letter in the upper and the lower half. When one of the two halves is that of a Gīti and the other that of a Skandhaka it is called Saṁkīrṇa Skandhaka.

V. 9. 1-4 : Out of the 4 illustrations, very likely composed by the author himself as the introduction of the name of the metre indicates, the first and the last are religious poetry, while the 2nd and the 3rd are erotic.

V. 10 : 'Here there are other four kinds of a Gīti, namely, Ripucchandas and the others, as also the eight kinds of a Gāthā such as Gātha and others; since it is said.' The commentator adds that there is also the 9th variety of the Gāthā namely the Jātīphala, and this is suggested by the author by the particle *ca* in the 2nd half.

Vv. 11-13: It would appear that these three stanzas are reproduced from some earlier work (like v. 6 above), as is suggested by the concluding words of v. 10. But the commentator does not help and it is also possible that those words refer to the substance rather than to the actual wording of the stanzas. 'A Gīti is called Ripucchandas when the 7th Gaṇa (in both halves) is a Tagaṇa, i.e., a Pañcamātra; it is called Lalitā when the 3rd Gaṇa (in each half) is so. When both the 3rd and the 7th Gaṇas (in each half) are so, it is Bhadrikā and it is Vicitrā when Tagaṇas, i.e., Pañcamātras, are employed at will (for any of the Caturmātras) except the 6th (which must always be a Madhya-guru or a Sarva-laghu Caturmātra as required by the peculiar rhythm of the Gāthā and as said above in v. 4). By an addition of a pair of Catursmātras each time before the last long letter in the first half of a Gāthā, (we get) in succession, Gātha (with 9), Udgātha (with 11), Vigātha (with 13), Avagātha (with 15), Saṁgātha (with 17), Upagātha (with 19) and Gāthinī (with 21 Caturmātras in the first half). On the other hand, if, (after the Gāthinī), pairs of Caturmātras are added at will (at the same place), (we have) a Mālāgātha, which is (therefore called) a Mahāchandas.' The commentator mentions also the Jātīphala which contains 8 Caturmātras before the last long letter in the first half of a Gāthā. He also says at the end of his commentary on the stanza that 8 similar derivatives can be had even from the Jātīphala by adding each time a pair of Caturmātras before the long letter at the end of the first half of the Jātīphala. The second half is, however, always that of a Gāthā in all these derivatives of the Gāthā.

Vv. 14-18 : These define 10 Ardhasama Catuṣpadīs ; they are : 'Pañcānanalalitā is made with 12 and 10 Mātrās in its odd and even Pādas respectively, Malayamāruta with 9 and 10, Rāsa with 7 and 13, Dohaka with 13 and 11 ; here (i.e. in Dohaka) at the end of the even Pādas

there should always be a long followed by a short letter. This (last) is called Avadohaka when there is an inversion (of the Pādas). Upadohaka is made, they say, with the uneven Pādas of a Dohaka, but with 1 Mātrā less, and the Saṁdohaka with an addition of 2 Mātrās (to the same Pādas). (In both cases, the even Pādas shall be same as in the Dohaka). An Uddohaka is made with all the Pādas having 13 Mātrās each; (and) a Cūḍāladohaka with a Tagaṇa, i.e., a Pañcamātra, at the end of the even Pādas (of a Dohaka). Where we have 2 Caturmātras in the odd Pādas, and a Ṣaṇmātra and a Caturmātra in the even ones, and then in both, a short letter, a Dvimātra, a short letter and a Dvimātra (in succession), know that to be the Māgadhikā.' As usual the author composes his own illustrations, but in the case of the Malayamāruta, he quotes a stanza from an unknown author. From these, Pañcānanalalita is defined in the midst of other Ardhasama Catuṣpadīs according to their scheme by Rājaśekhara (5.100) and Hemacandra (6.20, 87), but is not mentioned by Svayambhū. Malayamāruta is similarly defined by Svayambhū (6.42), Rājaśekhara (5.79) and Hemacandra (6.19, 23). Rāsa is mentioned by all the three under the name Rāvaṇahastaka (6.13; 5.47; 6.19.9 respectively). For Rāsaka, which is a Sama Catuṣpadī, see below v. 23 and note. In the case of the Dohaka, our author's definition agrees with that of the *Prākṛta Paiṅgala* and the *Chandaḥkośa,* while according to Svayambhū, Rājaśekhara and Hemacandra, a Dohaka must contain 14 and 12 (instead of 13 and 11 of our author) Mātrās in its odd and even Pādas respectively. Our author's Dohaka is called Kusumākula-madhukara by them; his Avadohaka in v. 15 is called Vibhramavilasitavadana by these three authors, while the *Prākṛta Paiṅgala* (1.170) and the *Chandaḥkośa* v. 25) both call it Soraṭṭha. Similarly his Upadohaka and Saṁdohaka in v. 16 are defined by the three authors under the names of Makaradhvajahāsa and Madanavilāsa respectively. His Uddohaka in v. 17, which is a Sama Catuṣpadī, is perhaps to be identified with the Apsarovilasita of the three authors, while the Cūḍāladohaka is their Kāminīkrīḍanaka, but is called merely Cūlikā by the *Prākṛta Paiṅgala* (1.167) and the *Chandaḥkośa* (v. 26). The last, i.e., *Māgadhikā*, is peculiarly defined by our author and the only effect of it is that in theory, any or all the three long letters (two of the Ragaṇa and the last one) in the Pādas of the Vaitālīya (with which it is otherwise identical), may be substituted by two short ones and this is quite in keeping with the nature of the pure Mātrā Vṛttas. In the

illustration of the author, this option is exercised only in the case of the 1st long letter of the Ragaṇa in the first Pāda. Our author's definition closely follows the wording of Hemacandra, who defines Māgadhī among the Sanskrit metres derived from the Vaitālīya at *Chandonuśāsana* 3.62. Among the Prakrit Ardhasama Catuṣpadīs, Hemacandra defines the same metre under the name Vasantarekhikā at *Chandonuśāsana* 6.19, 54. At this last place, the 2nd long letter of the usual Ragaṇa in the third Pāda only is substituted by 2 short ones in the illustration. The option of using 2 short for one long letter at the end of each Pāda was very probably not generally exercised in view of the general rule mentioned at *Kavidarpaṇa* 1.4 above.

Vv. 19-20: 'Four Caturmātras, but never with a Jagaṇa at the commencement, where a long letter stands at the end and the 9th (Mātrā) is (represented by) a short letter, (make) a Mātrāsamaka; and when the 5th and the 8th (Mātrās) are similarly (represented by) short letters, it is Viśloka. It is Citrā when even the 9th (Mātrā) (is so represented by a short letter); (when) the 9th and the 12th (Mātrās) are (represented by) short letters, it is Vānavāsikā. Upacitrā is that in which the 9th (Mātrā) is represented by a long letter (together with the 10th), while Pādākulaka (is made) with the Pādas of all these.' These stanzas define the six metres of the Mātrāsamaka group, each of which has 4 Caturmātras in a Pāda, but the position of the short or long letters in them is variously fixed. In none of these again, the 1st Caturmātra shall be a Jagaṇa, and the last letter must be a long one, in all. In his illustrations of the first five, the author introduces the name of the metre, which means that he has composed them for the occasion, while for the last he quotes a stanza from some old author.

Vv. 21-32: 'Four Trimātras and a Caturmātra make a Muktāvalikā; a Ṣaṇmātra, 2 Caturmātras and a Dvimātra, on the other hand, make a Vadana. This last is called Maḍilā when it has one common ending rhyme in all the four Pādas and Aḍilā when it has the same ending rhyme, separately in the first two and the last two Pādas. Paddhatikā has 4 Caturmātras; but in the last we may have only those (Caturmātras) which have a Dvimātra in their middle (i.e., the Madhyaguru and the Sarva-laghu), and a Jagaṇa must not be used for an odd Gaṇa. Two Caturmātras and a Pañcamātra make a Khaṇḍa, while four Pañcamātras make a Madanāvatāra.' Of these five metres Muktāvalikā is not defined by any other author so far as I know;

Vilāsinī of Hemacandra, *Chandonuśāsana* 4.52, is almost identical with it, but the Caturmātra in it occurs just at the middle of the Pāda instead of going at the end. Vadana is known to all the three, namely, Hemacandra, Svayambhū and Rājaśekhara. In the case of Maḍilā and Aḍilā, however, our author records a view which is wholly opposed to the one held by Virahāṅka (*VJS.*, 4.32, 34), Rājaśekhara (5.20), Syayambhū (4.12) and Ratnaśekhara (*CK.* v. 41). See also *AS.* v. 26 in App. III. According to these authors, it is Aḍilā which has a common rhyme and not the Maḍilā as our author maintains and as *Prākṛta Paiṅgala* I.127 seems to imply. Hemacandra, on the other hand, gives Aḍilā as the common name to both the varieties of the Vadana; but remarks at the end of his commentary that some call it Maḍilā when all the four Pādas have a common rhyme. According to Virahāṅka's *Vṛttajātisamuccaya* 4.32-34, the word Aḍilā would seem to have been used as a common name, like Galitaka and Rāsa, by the Apabhraṁśa poets to signify a metre which showed striking Yamaka and Anuprāsa. It is quite likely that the name Aḍilā has a reference to the peculiar word-music of the metre like the name Ullāla, for which see Introduction, para 8. As regards the other name Maḍilā, it appears to be a new name coined to distinguish the single-rhymed stanza from the more usual and common one having separate rhymes for the two halves of it. In early stages, Aḍilā alone evidently served the purpose of both. Among the prosodists Svayambhū (4.12) and Rājaśekhara (5.20) are the first to use both these terms to signify the two different types of rhymed stanzas; but they reserve the older name Aḍilā for the rarer single-rhymed type and adopt the name Maḍilā for the commoner one having two separate rhymes for the two halves. Our author, however, has chosen to follow the view of 'some' recorded by Hemacandra as shown above, and so gives the new name Maḍilā to the rarer single-rhymed type and reserves the older name Aḍilā for the commoner variety with two rhymes. The definition of the *Prākṛta Paiṅgala* I.127 agrees with this view, but its illustration has one single rhyme for all the four Pādas.

V. 22 *cd* : Khaṇḍa, as well as Upakhaṇḍa and Khaṇḍitā, which are its derivatives, are designated as Avalambaka by Hemacandra, *Chandonuśāsana* 4.45-48. Madanāvatāra is known to all, but is called Kāminīmohana by Ratnaśekhara at *Chandaḥkośa* v. 10, when all the Pañcamātras in a Pāda are of the Ragaṇa type. Nanditāḍhya, v. 78, gives Candrānana as another name of the same metre. Perhaps, the

real name is Candrāyaṇa, which is given by the *Chandaḥkośa* v. 32 to a couplet of stanzas in the Dohā and the Kāminīmohana metres and which may then have been transferred from the couplet to its 2nd constituent. See my remarks on the name Dvipadī at *Vṛttajāti-samuccaya,* Introduction, para 5. The name Saṁgataka given by Virahāṅka (*VJS*. 4.64-65) to a strophic couplet was apparently transferred to its first constituent as seen from the Saṁgataka metre of Hemacandra at *Chandonuśāsana* 2.265, in a similar manner. The commentator supplements the author and defines other metres of the same class. Thus Helā has a Ṣaṇmātra followed by 4 Caturmātras, of which the 2nd and the 4th must be either Madhya-guru or Sarva-laghu. Adhikākṣarā has 5 Caturmātras, of which the 2nd and the 4th must not be Madhya-guru, followed by a Pañcamātra in a Pāda. This metre is defined by Virahāṅka at *VJS*. 4.24 and by Hemacandra at *Chandonuśāsana* 4.69. Mañjarī has 2 Trimātras, 3 Caturmātras and 1 Trimātra at the end in each Pāda; Aravindaka has 1 Ṣaṇmātra, 1 Pañcamātra, 1 Caturmātra, 1 Trimātra and 1 Dvimātra in succession in a Pāda. These four metres are said to belong to the Paddhatikā class of metres, while the two metres of the Khaṇḍa class are Upa-khaṇḍa and Khaṇḍitā. The former has in its Pādas 1 Ṣaṇmātra, 1 Caturmātra and 1 Trimātra, while the latter has 1 Ṣaṇmātra followed by 2 Caturmātras in a Pāda. The five metres which belong to the class of Madanāvatāra are, as the commentator mentions, Madhukarī, Nava-kokilā, Kāmalīlā, Sutārā, and Vasantotsava which have respectively 5, 6, 7, 8 and 9 Pañcamātras in each of their Pādas. These metres are defined by Hemacandra at *Chandonuśāsana* 4.75.

V. 23: 'A pair of Pañcamātras, a pair of Caturmātras and a Trimātra make (the Pāda of) a Galitaka; a pair of Trimātras, 3 Caturmātras, a Trimātra and a long letter (at the end) make (that of) a Khañjaka; and 5 Caturmātras followed by a short and a long letter make (that of) a Rāsaka.' All these four names have been treated as common names by the poets and prosodists as the commentator tells us. Thus the Pādāntya Yamaka was considered as a peculiarity of the Galitaka, as specifically mentioned by Virahāṅka at *VJS*. 4.106 after defining several Galitakas in vv. 89-105. Hemacandra refers to this as a view of 'some' in his commentary on *Chandonuśāsana* 4.40. Pādāntya Yamaka and Anuprāsa were the characteristics of Khañjaka according to our commentator, but Hemacandra's direction at *Chandonuśāsana* 4.41-42 com. are that a Khañjaka has the Anuprāsa but not the Yamaka, even though all his illustrations of the Khañjaka

given under *Chandonuśāsana* 4.42-75 have the Pādāntya Yamaka without exception. Virahāṅka's Khañjaka at *VJS*. 4.18 is, on the other hand, entirely different. This latter is an Ardhasama Vṛtta whose odd Pādas contain a Caturmātra and a Madhya-laghu Pañcamātra (SIS), while the even ones have an addition of 2 short letters before this Pañcamātra. Śīrṣakas are couplets and triplets of stanzas in different metres and are a peculiarity of Prākrit and Apabhraṁśa poetry. As regards the Rāsaka the word seems to have different significations. It was applied to individual metres as also to short poems themselves as seen from *VJS*. 4.37-38. Several metres are defined as the Rāsakas by Hemacandra at *Chandonuśāsana* 5.3-15 after quoting a stanza, which is also quoted by our commentator, which says that all Jātis may be called Rāsas. See Introduction, para 10. Hemacandra, however, (and following him even our author in v. 14 above) seems to make a distinction between the Rāsa defined at *Chandonuśāsana* 5.16 and the Rāsaka defined at 5.3 and the following. The same appears to be the case with Virahāṅka, who considers Rāsaka as the name of couplets or triplets or short poems, while he defines the Rāsa (with 16 Mātras in a Pāda) at *VJS*. 4.85. Svayambhū is not very clear on the point; but he seems to have used the same term Rāsa for both a short poem and a single stanza which contains 21 Mātrās in a Pāda, with the Yati at the 14th at *Svayambhūchandas* 8.24-25. This latter is identical with Hemacandra's Rāsaka (5.3), while his Rāsa is only as Ardhasama Catuṣpadī having 7 and 13 Mātrās in its odd and even Pādas. This Rāsa of Hemacandra (already defined by our author above in v. 14) is identical with Rāvaṇahastaka defined by him at 6.19.9. Our Rāsaka with 23 Mātrās in a Pāda is identical with that of Hemacandra defined at 5.4. Svayambhū's Rāsaka with 21 Mātrās in a Pāda is called Ābhāṇaka by *Chandaḥkośa* v. 17. A love poem of the Rāsaka class. called Sandeśa Rāsaka is published in the Singhi Jain Grantha Mālā No. 22, Bombay 1945-46. This contains a large number of stanzas in a metre which is called Rāsaka or Ābhāṇaka, by the commentator who quotes *Chandaḥkośa* v. 17 in support.

V. 24: 'That is Candralekhikā where there are: 1 Ṣaṇmātra, 4 Caturmātras and 1 Dvimātra (in a Pāda); and a Dvipadī is that where there are: 1 Ṣaṇmātra, 5 Caturmātras of which the 1st and the 5th are either Madhya-guru or Sarva-laghu, and a long letter.'

Candralekhikā is really Candralekhā of Hemacandra, *Chandonuśāsana* 4.60, since, the latter's Candralekhikā is an Ardhasama Catuṣpadī with 15 and 10 Mātrās in its odd and even Pādas defined at 6.20.102.

As regards the name Dvipadī applied to a metre which is really a Catuṣpadī, see *Vṛttajātisamuccaya*, Introduction, para 5. The illustrations of both Candralekhā and Dvipadī, evidently composed by the author himself as seen from the introduction of the name of the metre, are very beautiful examples of high poetical fancy. The former imagines the digit of the moon to be a leaf of the Ketakī flower placed by the lady Night on the deity, namely, the sky which is smeared with a thick paste of musk of darkness and covered with a heap of flowers, namely, the stars. In the second the moon is conceived as a bull that has drawn out with great force the cart of Light which had sunk deep in the mire of endless and fearful darkness and is now grazing the young shoots of grass in the form of the lustres of the stars, in the pasture land of the sky.

Two more metres derived from the Dvipadī are mentioned by the commentator. The first is Āranāla whose Pāda is identical with that of the Dvipadī, but it is extended by a long letter at the end; the second is Kāmalekhā whose Pāda, too, is of the same type as that of the Dvipadī, but is devoid of the penultimate short letter which is compulsory in a Dvipadī.

V. 25 : 'Rāsāvalaya has 1 Ṣaṇmātra, 1 Caturmātra which is not a Jagaṇa, 1 Ṣaṇmātra and 1 Pañcamātra (in its Pāda) ; while in a Vastuvadana there occur 1 Ṣaṇmātra, 1 Caturmātra which is not a Jagaṇa, another Caturmātra which has a Dvimātra in the middle (i.e, is either a Madhya-guru or a Sarva-laghu), yet another Caturmātra which is not a Jagaṇa and 1 Ṣaṇmātra (at the end).' Thus the Rāsāvalaya has 21 and the Vastuvadana has 24 Mātrās in its Pāda, respectively. According to the commentator. Vastuvadana is otherwise called Vastuka and is of 41 kinds according as it contains from 16 to 96 short letters in its four Pādas together. Here he quotes 4 stanzas, which are also quoted by Hemacandra at 5.25 com., giving the names of these kinds.

V. 26 : 'Six Caturmātras make Utsāha; the 3rd and the 5th have a Dvimātra in their middle, while the others are not Jagaṇas. Here, generally, in the Catuṣpadīs, there is a rhyme of the odd and the even Pādas.' This stanza defines the last Catuṣpadī, i.e., the Utsāha, with which, however, Hemacandra starts his treatment of the Apabhraṁśa metres in the fifth chapter of his *Chandonuśāsana*. Exceptions to the general rule about the Anuprāsa or the Antya Yamaka are metres like Pañcānanalalitā, Malayamāruta, Rāsa, as also

the Dohaka and its derivatives, where the rhyme is of the even Pādas and rarely also of the odd Pādas among themselves. Gāthā and its derivatives are not regular Catuṣpadīs, though our author has treated them as Catuṣpadīs all along, and hence there is generally no rhyme in them; there are indeed some exceptions as in the case of the *Ajita-Śānti-Stava* vv. 2, 35, 36, 37 (App. III), but they are generally rare. Anuprāsa is a special feature of Apabhraṁśa poetry and the Gāthā is essentially a Prākrit metre. Even the metres of two Pādas like the Ullāla and others have this peculiarity, as they are Apabhraṁśa metres.

Vv. 27-28: '(There are) two Pañcamātras, 1 Caturmātra and a short letter in the 1st, 3rd and the 5th Pādas, the Caturmātras in the 3rd and the 5th Pādas being only those that have a Dvimātra in their middle; (while) in the 2nd and the 4th Pādas (we have) a pair of Caturmātras and a Trimātra. This Mātrā, whose first half consists of (the first) three Pādas and whose 3rd and 5th Pādas rhyme together, is of various kinds.' This normal Mātrā of our author does not agree with that of either Hemacandra or the author of the *Chandaḥkandalī* whom the commentator quotes; see Introduction, para 11. The normal Mātrā of the *Chandaḥkandalī* seems to be the same as that of Hemacandra, i.e., containing respectively 16, 12, 16, 12 and 16 Mātrās in their Pādas as against that of our author which has 15, 11, 15, 11, and 15 Mātrās, respectively, in their Pādas. This is concluded from the word *sama-caraṇa-nihaṇa-ṭagaṇe* 'in the last ṭagaṇa, i.e., Caturmātra, occurring in the even Pādas', which evidently refers to the 3rd and not the 2nd Caturmātra in those Pādas. The five divisions of the normal Mātrā of the *Chandaḥkandalī* are as follows:—When the 1st Caturmātra in the 2nd and the 4th Pādas is replaced by a Pañcamātra either severally or jointly, the Mātrā is called Mattabālikā thus having 16, 13, 16, 13 and 16 Mātrās in its Pādas. When the 3rd Caturmātra in these same Pādas is similarly replaced by a Trimātra, severally or jointly, it is called Mattamadhukarikā, which has 16, 11, 16, 11 and 16 Mātrās in its Pādas. We have probably to read *cagaṇe* for *tagaṇe* in the 3rd line of the quotation from the *Chandaḥkandalī* as *ta* stands for a Pañcamātra and not a Trimātra according to the *Chandaḥkandalī* and the *Kavidarpaṇa*. On the other hand, if the two Pañcamātras at the commencement of the 3rd and the 5th Pādas are replaced by two Caturmātras, severally or jointly, it is called Mattavilāsinī whose Pādas have thus 16, 12, 14, 12 and 14 Mātrās in them. Similarly, if the Caturmātra in these same Pādas is replaced by a Pañcamātra, severally or jointly, it is called

Mattakariṇī, which thus has 16, 12, 17, 12 and 17 Mātrās in its Pādas. A promiscuous mixture of the Pādas of all these five kinds gives rise to the Bahurūpā. The commentator does not give illustrations of any of these additional varieties of Mātrā.

Vv. 29-31 : These stanzas define a Ṣaṭpadī, variously called Ghattā or Chaḍḍanikā, or even a Dhruvā or Dhruvakā according to the commentator, and give six different kinds of it, which, as the commentator observes, are merely illustrative. Each of the six is divisible into two equal halves which contain three lines each, having respectively 10, 8, 13 ; 12, 8, 13 ; 8, 8, 11 ; 10, 8, 11 ; 12, 8, 11 ; and 12, 8, 12 Mātrās. None of these types of the Ṣaṭpadī Ghattā of our author is mentioned by Hemacandra in particular. Nor do they appear to have been recorded by the author of the *Chandaḥkandalī* whom the commentator profusely quotes in this connection. Only one, i.e., the 10, 8, 13 type is known to *Svayambhūchandas* 8.11. It will be noted that in all the six types, the 2nd and the 4th Pādas contain 8 Mātrās only ; the 1st and the 3rd contain 8, 10, or 12, while the 3rd and the 6th have 11, 12 or 13 Mātrās in them. Of the illustrations, only the first contains the name of the metre and was probably composed by the author. The second refers to one Tilakasūri, the 3rd to King Bhīmadeva and 4 to 6 to King Kumārapāla of Ahnilvad. They were obviously borrowed from existing literature.

V. 32 : Kīrtidhavala is another Ṣaṭpadī divisible into two equal halves whose three Pādas respectively contain 14 (6,6,4), 8 (4,4), and 16 (6,6,4) Mātrās in them. The peculiarity of this metre is that its 1st Pāda rhymes with the 3rd in both the halves, which by themselves have no common rhyme like the other Ghattās. See Introduction, para 12, for other Dhavalas and the significance of the name Dhavala.

V. 33 : 'A Vastuvadana or a similar metre coupled with an Ullāla is (called) a Ṣaṭpada, or a Sārdhacchandas or a Kāvya ; and a Mātrā coupled with an Ullāla is (called) Phulla.' For the name Kāvya, see Introduction, para 13. The author gives two illustrations for the 1st Dvibhaṅgī; the first contains a Vastuvadana (cf. v. 25 above) and a Kuṁkuma Ullāla, while the second contains a Vastuvadana and the Karpūra Ullāla. The first is an Utprekṣā of an ocean on the star-lit heaven and the second contains a highly poetical description of a lecturing Sūri. The word *ādi* in the expression *vastuvadanādi* in the definition leads the commentator to mention and illustrate other combinations which constitute a Ṣaṭpada; but all of them (Nos. 87-94) are bodily reproduced from Hemacandra's *Chandonuśāsana* 4.79 com. Two

illustrations are given also of the Phulla ; in the 1st a Mātrā of the usual type (15, 11, 15, 11, 15) is coupled with a Kuṁkuma, while in the 2nd, it is combined with a Karpūra Ullāla. The 1st does not contain the name while the 2nd does contain it. The word *muggadu* (*mṛtasvam*—com.) is a Deśī word which occurs in old Rāsas as *mogaḍa*, as my friend Dr. Bhayani tells me. Any kind of the Mātrā is allowed for this couplet as the commentator explains on the authority of Manoratha, whom he quotes.

V. 34 : 'A Śrīdhavala (takes place) with 3 Caturmātras and a Dvimātra in the four odd (Pādas) and with 2 Caturmātras in the even ones each; in it the odd and the even Pādas rhyme. And the Dohā and the Saṁdoha together make a Tarala.' Also see Introduction para 14.

V. 35 : 'A Vastu (i.e., a Vastuvadana) and a Dohā, a Dohā and a Vastuvadana, so also a Dvipadī and a Gīti make a Dvibhaṅgī. A Mātrā coupled with a Dohā and the like is Vastu.' The author gives illustrations of both the kinds of the Dvibhaṅgī ; the first is a quotation from an author called Sūraprabhasūri. It seems to be from a *Nemināthacarita* in the Apabhraṁśa language. At the end of the second illustration, the commentator mentions a curious convention according to which some of the words employed in the Dohaka are to be repeated in the following stanza in the Vastuvadanaka metre, but in a reverse order. This same convention is observed in the case of the Dvibhaṅgīs called Candrāyaṇa and Candrāyaṇī as defined by Ratnaśekhara in his *Chandaḥkośa* vv. 32 and 39, where a Dohā and a Kāminīmohana or Madanāvatāra and a Gāthā and a Kāminīmohana are coupled together. Kuṇḍalika of the *Chandaḥkośa* v. 31 is only another name of our second Dvibhaṅgī, since Kāvya is a name which is employed by Ratnaśekhara even for the Vastuvadana as shown by me in Introduction, para 13. The convention is not observed in any other Dvibhaṅgīs and it would seem that it applies only to those Dvibhaṅgīs where a Dohā or a Gāthā is employed first and is coupled with a longer metre like the Vastuvadana following next. The typical Dvibhaṅgī illustrated by Hemacandra at *Chandonuśāsana* 4.78 is a pair of a Dvipadī and a Gīti and is the same as our third Dvibhaṅgī. Hemacandra has introduced the name Dvibhaṅgī in his illustration while our author has not done so, and rightly so, because he does not consider the word as a proper name of a metre. The author's words *taha ya* are interpreted by the commentator to mean that a Dvibhaṅgī is possible even by a combination of any other two metres ; and by way of illustration gives one resulting from a Gāthā and a Bhadrikā Gīti. Hemacandra has

mentioned and also illustrated this particular Dvibhaṅgī on 4.79, which then is followed by 6 others. These last are bodily reproduced by our commentator under the Ṣaṭpadīs while commenting on v. 33, with a slight change in the order of the illustrative stanzas, where those that have a Kuṁkuma occur first, while those that have a Karpūra occur next.

The concluding portion of v. 35 defines the well known Dvibhaṅgī, which has a specific name, viz., Vastu, and, further, which has 9 Pādas or is a Navapadī. It is a combination of a Mātrā and a Dohaka or its derivatives, Avadohaka and Upadohaka. This Dvibhaṅgī is also known as the Raḍḍa and is defined by Virahāṅka at *VJS*. 4.30-31, *Prākṛta Paiṅgala* I. 133-143, *Chandaḥkośa* v. 34 and Hemacandra, *Chandonuśāsana* 5.23. Our author's illustration is a beautiful example of a Paramparita Rūpaka on the Full Moon, who is variously conceived as a white parasol, a lion, a mirror, a lotus, a jar of nectar, a flower and a bulbous root.

V. 36 : 'A Dohaka and a Ghattā make a Dvibhaṅgī, and a Vastu coupled with an Ullāla becomes a Tribhaṅgī, while a pair of the Khaṇḍas and a Gīti make (a Tribhaṅgī called) Dvipadīkhaṇḍa.' The illustration of the first Dvibhaṅgī is a quotation from one Tilakasūri and it mentions a monk called Sūraprabhasūri and a king of Mālava; that of the second Dvibhaṅgī is a description of the advent of the rainy season as a performance staged in honour of King Anaṅga. For the word Dvipadī occurring in the name of the second Tribhaṅgī, see Introduction, para 14.

V. 37 : 'A pair of Ghattās is another Dvibhaṅgī; a Tribhaṅgī is a Dvipadī, a Khaṇḍa and a Gīti. A quartet of the Paddhatikā and other metres is a Kaḍava and a collection of these last is a Sandhi.' The author's illustration of the Dvibhaṅgī is in praise of King Kumārapāla and so is also the illustration of the Kaḍavaka. The illustration of the Tribhaṅgī is a description of the Spring season. At the end of his commentary on v. 37.2, the commentator states that a similar Tribhaṅgī having 12 Pādas can be had with any other metres which are pleasant to the ear. As an illustration, he quotes a triplet which is also given by Hemacandra on *Chandonuśāsana* 4.80. As he also points out, all the Dvibhaṅgīs and Tribhaṅgīs are technically known as the Śīrṣakas, for which see Hemacandra, *Chandonuśāsana* 4.76-83.

UDDEŚA III

V. 1 : *Salakkha-lakkhaṇayam* : 'together with their Lakṣya and Lakṣaṇa'. i.e., together with their names and the definitions which would serve also as the illustrations. In the Mātrā Vṛttas, the defining verse was not also the illustrating one, as it is going to be in the Varṇa and the Ubhaya Vṛttas. This was so, because the Mātrā Vṛttas cannot be properly understood without having full examples of them before us. Their rhythm is not fixed since a long letter may be substituted by two short ones in them and vice versa. This seems to be the meaning of the commentator's words *patana-saṁyogayor abhāvāt*.. For the use of the technical name Vṛtta and Jāti, see Introduction, para 15.

V. 3 : 'Among them, in the Sama Vṛtta, there are 24 classes of a Catuṣpadī, beginning with (Uktā) which has only a single letter (in its Pāda) and ending with (Utkṛti) which has 26 letters (in a Pāda). Thereafter the Śeṣa (Vṛttas) and then the Daṇḍakas.' For the distinction between the Śeṣa Vṛttas and the Daṇḍakas, see Introduction, para 15 end.

UDDEŚA IV

V. 1 : This metre, namely, Gī, is called Gau by Virahāṅka (*VJS*. 5.1) and Śrī by Piṅgala and Hemacandra.

V. 2 : This is called Nau by *VJS*. 5.2.

V. 8 : Jayā is not mentioned by any one else.

V. 19 : For a discussion of the signification of the name Vitāna see Introduction paras 16 and 17.

V. 21 : This Makaralatā with *ma*, *na* and *ya* Gaṇas is not mentioned by others; Hemacandra at *Chandonuśāsana* 2.102 mentions another Makaralatā which has the *ta*, *na* and *ma* Gaṇas and which is called Kanakalatā by Bharata 32.200.

V. 33 : Cittā is rendered by the commentator by Sanskrit Citrā; but this seems to be a mistake as seen from v. 73 below. Others call this metre Vṛttā or Vṛntā.

V. 40 : See Introduction para 17 conclusion, for the signification of the word Upajāti.

V. 48 : Priyaṁvadā has the Gaṇas *ja-bha-ja-ra*; the Priyaṁvadā of Hema-

candra (2.174) and Kedāra (*Vṛttaratnākara* 3.55) has *na-bha-ja-ra* Gaṇas and is also called Mattakokila by Jayakīrti (2.133).

V. 66 : Our commentator spells the word as Praharaṇakalikā like Jayakīrti 2.173 and *Ratnamañjūṣā* 6.22.

V. 68 : Our author does not mention the Yati after the 7th letter in this metre as is done by others. Piṅgala calls it Candrāvartā and *Ratnamañjūṣā* calls it Candravartman.

V. 69 : The metre Toṇaka seems to be known to the Jain Tradition only : it is mentioned by Hemacandra 2.254 and Svayambhū 1.16.

V. 73 : This is Citrā proper ; see above on v. 33. Citra (neuter) is different ; see v. 75 below.

V. 76 : Aśvagati is otherwise called Aśvakrāntā by Virahāṅka (*VJS.*, 3.32-33), Padmamukhī by Jayakīrti (*JK.* 2.199), Sangatā by Hemacandra (2.265) and Nīla by *Prākṛta Paiṅgala* 2.170.

V. 89 : The text seems to read *vittā* and not *cittā* as the commentator does, the former is the name given to it by others.

V. 94 : Both the commentator and the author read Bhadraka and not Madraka as Hemacandra and others do.

V. 95 : This Citraka is not mentioned by any other author ; the Citraka of Hemacandra (2.362) and Jayakīrti (2.251) has the *na* as the 4th Gaṇa in the place of our author's *ja* Gaṇa.

V. 97 : Only Bharata (16.103-104) and Hemacandra (2.367) mention this metre, besides our author.

V. 103 : The ms. clearly reads *mālāvittam* in both the text and the commentary. Hemacandra calls it Mālācitra at 2.381. Mālāvṛtta of Jayakīrti (2.266) is different

V. 104 : The name Śeṣa Jāti must have been applied to all metres which were lomger than the metres of the Utkṛti class, till the adoption of the Daṇḍaka into the fold of the Sanskrit Varṇa Vṛttas. See Introduction para 15. After that, by convention, a few longer metres which did not contain the repetition of the same Trika or Akṣara Gaṇa, as in the Daṇḍaka, came to be regarded as the Śeṣa Vṛttas. They are called Mālā Vṛttas by Jayakīrti at 1.19 and are unknown to Piṅgala and the followers of his school.

V. 105 : The early Daṇḍaka seems to have been characterized by the Ragaṇa (SIS). Virahāṅka mentions only one Daṇḍaka where after the initial 6 short letters 10 Ragaṇas are used in each of its four Pādas:

but he permits any number of these Gaṇas, if the same number of them is employed in all the Pādas. Actually, his commentator, states how other teachers permit a Daṇḍaka with 7 or 9 or 11 Ragaṇas in it. The shortest seems to be one with 7 and was called Caṇḍavṛṣṭi-prapāta, Caṇḍavṛṣṭi-prayāta or merely Caṇḍavṛṣṭi. The longest contained 16 of them and was known as Bhujaṅga as the commentator tells us. The author mentions only Śaṅkha as the last containing 14 Ragaṇas.

V. 107 : Pracitaka is a common name applied to any Daṇḍaka which contains 7 Trikas of the same kind except the Ragaṇa (and, of course, the Magaṇa and the Nagaṇa whose employment cannot introduce any variety and, therefore, cannot be a source of any Varṇa Saṅgīta) coming after the initial 6 short letters. See *Music and Metres,* p. 202. This last, namely, the use of 6 short letters at the commencement, appears to be an old characteristic of the metre, even though Daṇḍakas with 3, 4, 5, or even 7 short letters at the commencement are found to exist; see *Jayadāman,* p. 147-148. Piṅgala at *Chandassūtra* 7.32-35, mentions only one Daṇḍaka, namely, the *Caṇḍavṛṣṭiprapāta* and gives the common name Pracita to any other Daṇḍaka. His commentator Halāyudha, however, restricts this name only to those Daṇḍakas which contain a smaller or larger number of Ragaṇas, but this is against the practice of the later prosodists, who reserve the name for any Daṇḍaka which does not contain the Ragaṇas. Varāhamihira knew and employed these Daṇḍakas in his *Bṛhat Saṁhitā* ch. 103; but he uses two more, Varṇaka and Samudra. According to his commentator, Utpala, the two ancient prosodists, *Rāta* and *Māṇḍavya* admitted only seven Daṇḍakas of which the first is called Suvarṇa by them; this is the same as the *Caṇḍavṛṣṭiprayāta* of others. Piṅgala himself at 7.34, mentions that these two authors did not agree with him about the name of the Daṇḍaka.

Vv. 108-109 : Our author mentions two more Daṇḍakas which are based on an alternative succession of any number of short and long letters in a Pāda, provided, of course, the same number is employed in all the Pādas. These two are mentioned only by Svayambhū and Hemacandra, besides by our author. Jayakīrti's treatment of this metre, namely, the Daṇḍaka, is more interesting (cf. *JK.* 6.33-34), as he describes its varieties in consonance with the actual practice of his day in the Karnataka, rather than in a purely conventional manner. This peculiar metrical device is the ruling factor of the Nārācas in the *Ajita-Śānti-Stava,* for which see App. III, Note on v. 14.

Vv. 110-117 : These 8 verses define the 8 well known Ardhasama Varṇa Vṛttas, some of which at least show the basic rhythm of the *Vaitālīya* in a slightly changed form; see my remarks on these at *Jayadāman*, Introduction, para 16.

Vv. 118-120 : The Viṣama Vṛttas are generally divided into four groups, namely, the Vaktra, the Padacaturūrdhva, the Udgatā and the Upasthitapracupita. See Introduction to *Jayadāman*, paras 12-15. The metres of the first group have the same number of letters in all their Pādas; but the order of short and long letters may differ, particularly in the case of the 2nd, 3rd and the 4th letters. The last 3 letters of the 3rd and the first 2 letters of the 4th Pāda of v. 118 are not quite intelligible. The signification and significance of the terms *Pathyā, Capalā* and *Vipulā* is not very clear to me, particularly in relation to the same terms when applied to a Gāthā.

'A Vaktra is that metre of the *Anuṣṭubh* class, where (in each Pāda) any Trika except *na* (III) and *sa* (IIS) may occur after the first letter; a Yagaṇa (ISS) must occur after the 4th letter and the 1st and the last letter may be either short or long. (It becomes) a Pathyā Vaktra if a Jagaṇa (ISI) is substituted for the Yagaṇa in the even Pādas; the same is Viparīta Pathyā, if the Jagaṇa (is substituted) for the Yagaṇa in the odd Pādas and the Yagaṇa (is retained) in the even ones. That same (i.e., Viparīta Pathyā) again becomes a Capalā, when its Jagaṇa (in the odd Pādas) is replaced by a Nagaṇa (after the 4th letter). That is (called) Vipulā Vaktra in whose even Pādas, the 7th letter is always short.'

It will be seen that in a Vaktra, the structure of the even Pādas is restricted to a Yagaṇa or a Jagaṇa in repect of the 5th, the 6th and the 7th letters. Again, in each Pāda, whether odd or even, the 1st letter as well as the last one may either be a short or a long one, and the next 3 letters, i.e., the 2nd, the 3rd and the 4th may be represented by any of the eight Trikas of Gaṇas except the *na* and the *sa* Gaṇas. Piṅgala prohibits even the *ra* Gaṇa for these same letters in the even Pādas at *Chandassūtra* 5.11. Thus absolute freedom of choice is left only in the case of the 5th, the 6th and the 7th letters in the odd Pādas only. Any one of the 8 Gaṇas may be employed for these letters, but the employment of the different Gaṇas gives them different names. It is called a Vaktra if the Yagaṇa is used for them, provided the same Yagaṇa is used also for the same letters in the even Pādas, but it is called a Pathyā Vaktra if a Jagaṇa is used

for the Yagaṇa in the even Pādas. If a Jagaṇa is used for the 5th, the 6th and the 7th letters in the odd Pādas, and when the Yagaṇa is retained in the even Pādas as in the ordinary Vaktra, it is called a Viparīta Pathyā Vaktra. If a Magaṇa is employed for them and if the 7th letter is short in the even Pādas, i.e., when it behaves like a Pathyā Vaktra in respect of its even Pādas, having a Jagaṇa to represent its 5th, 6th and 7th letters (it must be remembered that no other Gaṇas except *ya* and *ja* are possible here according to vv. 118-119), it is called a Ma-Vipulā Vaktra; similarly, if any of the other five Gaṇas, namely, the *bha, ra, sa, ta* and *na*, is employed for these letters in the odd Pādas, it is respectively called Bha-Vipulā, Ra-Vipulā, Sa-Vipulā, Ta-Vipulā and Na-Vipulā Vaktras. It will be seen that in the last six cases, namely, the Ma to Ta Vipulas, a new name, i.e., Vipulā, is adopted, which is common to them all, the earlier three names, viz., Pathyā, Viparīta Pathyā and Capalā, being inapplicable and reserved for certain varieties only. Hence a definition is newly coined for Vipulā in v. 120 *cd*. A Vipulā Vaktra is that in which the 7th letter of the even Pādas is short; but this definition is applicable even to the Pathyā Vaktra and so we must understand Vipulā to be a wider term and not coextensive with Pathyā. Vipulā is thus to be applied to all other cases of Vaktra which are not covered by Pathyā. In short, Pathyā is only a kind of Vipulā—to be exact—a Ya-Vipulā, but it has been given a special name Pathyā. See the remarks of the commentator on v. 120.

V. 121 : In the opinion of Saitava, a Vaktra becomes a Vipulā Vaktra when the 7th letter is short in all the four Pādas. This particular variety is, however, included in the Ta, Na and Bha Vipulās, where the last letter of these Gaṇas (i.e., the 7th of the Pāda) is necessarily short. There is one more variety which is not covered by our author's scheme of Vipulās; it is the Ja-Vipulā, namely, the one in which the 5th, 6th and 7th letters in all the Pādas are represented by a Jagaṇa, instead of by the usual Yagaṇa. These six Vipulās, viz., those that have any one of the six Trikas out of the eight (excluding the Ya and the Ja Gaṇas), are mentioned also by Hemacandra at *Chandonuśāsana* 3.39; but other writers like Piṅgala (5.19), Jayadeva (*JD*. 5.12-15), Jayakīrti (*JK*. 4.8-11), Kedāra (VR. 2.27-30), *Jānāśrayī* 2.28, and *Ratnamañjūṣā* 4.20 mention only four, excluding the Ma-Vipulā and Sa-Vipulā. These are, however, added by Halāyudha on *Chandassūtra* 5.19. The remarks of *Svayambhūchandas* 3.10 are very interesting: He says :—'Vipulā is of four kinds according to Saitava's view; (it)

is of eight kinds (in the opinion of) Piṅgala. Who is able to define it in detail ?' His statement that Saitava admitted only four Vipulās is quite correct, since the 7th letter can be short in the odd Pādas, only when the *bha, ta, ja* and *na* Gaṇas are used for the three letters (5th, 6th and 7th) and these alone make the Vaktra a Vipulā. But his remarks about Piṅgala are not quite accurate; for, in addition to the six Vipulās of our author, we may admit the Ja-Vipulā on the strength of the word *ca* in Sūtra 5.19 (even though Halāyudha understands only the Ma-Vipula and the Sa-Vipula by the force of the same word), yet we can have only seven Vipulās, the Ya-Vipulā being expressly called by him the Pathyā in Sūtra 5.14. Svayambhū's treatment of the metre is much different; he mentions only five kinds of it, namely, Vaktra, Suvaktra, Pathyā, Pathyā Vaktra and Capalā Pathyā. In a Vaktra, the 5th is a short letter and is followed by three long ones; in a Suvaktra, both the 5th and the 7th are short (the 6th and the 8th being long). In a Pathyā the odd Pādas are like those of the Vaktra and the even ones like those of the Suvaktra, while, in the Pathyā Vaktra just the opposite takes place, i.e., the even Pādas are like those of the Vaktra and the odd ones like those of the Suvaktra. In the Capalā Pathyā, the 5th, 6th and the 7th letters are short in the odd Pādas, while the 5th and the 7th alone are short in the even ones (the 6th and the 8th being long as in the case of the Pathyā). Here in the *Kavidarpaṇa*, the six Vipulās are defined and illustrated in vv. 122-127. Illustration 122.1, 124.1, 125.2, 3, and 127.1, 2, 3 are quoted by Halāyudha and even by Hemacandra, while 125.1 and 127.1 are given by Hemacandra alone. 126.1 seems to be reproduced from Halāyudha, 123.3 and 127.5 are from Māgha (2.44, 49), 123.1 is found even in the Kāvyaprakāśa and 122.3 is certainly from the Uttararāmacarita of Bhavabhūti. 124.2 is already quoted in the *Dhvanyāloka* (NSP. ed.), p. 49.

V. 128 : This verse defines the Viṣama Vṛtta called Padacaturūrdhva and the commentator supplements by defining the Pratyāpīḍa, Āpīḍa, Kalikā, Lavalī and Amṛtadhārā, all of which are obtained by a little manipulation from the Padacaturūrdhva.

Vv. 129-130 : These two stanzas similarly define the Udgatā and the Upasthitapracupita, both of which are Viṣama Vṛttas. Even here, the commentator defines the derivatives of these two; they are thus, Saurabhaka and Lalita from the former and Vardhamāna and Śuddhavirāḍṛṣabha from the latter. Two more Viṣama Vṛttas, namely, Saumyā and Jyotis are given by the commentator. In the former, the

first half contains all long letters, and the second half has all short ones. In the latter, the position is exactly opposite; cf. Pīṅgala, *Chandassūtra* 4.50, 51 for the last two metres. Saumyā is otherwise called Anaṅgarkrīḍā by others.

UDDEŚA V

V. 1: Vaitālīya group belongs to the category of Ubhayachandas; this chapter treats of these metres. 'In the odd Pādas 6 Mātrās, in the even ones 8 Mātrās; thereafter, a Ragaṇa (SIS), a short and a long letter (in both). That is the Vaitālīya. In the 8 Mātrās (of the even Pādas) 6 short letters in succession must not occur; in both (again) an even Mātrā must not combine with the successor (so as to form a long letter).'

V. 2: 'The Ancients call that itself Aupacchandasaka when a Yagaṇa stands at the end of the Ragaṇa.' In other words, Vaitālīya becomes Aupacchandasaka by the addition of a long letter at the end of every Pāda. Some authors spell the name as Aupacchandasika.

V. 3: '(It itself becomes) Āpātalikā owing to a Bhagaṇa and two long letters (following it), in place of the Ragaṇa, a short and a long letter).'

V. 4: 'If a long letter is introduced after 3 Mātrās in the even Pādas (of a Vaitālīya), it is called Prācyikā.' This same applies to the Aupacchandasaka and the Āpātalikā also; so that we have three kinds of the Prācyikā, which is also known as Prācyavṛtti.

V. 5: 'It is called Udīcyikā if a long letter is similarly introduced after the initial Mātrā in the odd Pādas.' The reading of the manuscript is corrupt, *visame* being expected in place of *samesu*. In Udīcyikā the even Pādas are those of a Vaitālīya itself. Like the Prācyikā this too is of three kinds, being possible in the case of the Aupacchandasaka and the Āpātalikā. The metre is otherwise known as Udīcyavṛtti.

V. 6: 'Similarly, a mixture of the Pādas of these two earlier metres (Prācyikā and Udīcyikā) is called Pravṛttaka.' This too is of three kinds, being possible in the Vaitālīya as well as in the Aupacchandasaka and the Āpātalikā.

V. 7: 'Aparāntikā arises from the even Pādas of all (these Metres).' This metre is naturally a Mātrā-Sama Vṛtta and can be had from the three main metres as also from their derivatives. Thus we get three

Aparāntikās from the three Prācyikās, but not from the Udīcyikās and Pravṛttakas, since the even Pādas in the case of these two latter are identical either with those of the three main metres or with those of the three Prācyikās; so in all we have only six kinds of the Aparāntikā.

V. 8: 'Cāruhāsinī (similarly) arises from the odd Pādas (of all these metres).' This, too, is a Mātrā-Sama Vṛtta and can be had in a similar manner from the three main metres and from the Udīcyikās. In the case of the Prācyikā and the Pravṛttaka, their odd Pādas are identical either with those of the main metres or with those of the Udīcyikās. So this too is of six kinds only.

V. 9: 'That is Dakṣināntikā, where there stands a long letter after the first Mātrā in all the Pādas.' Thus we may get three Dakṣiṇāntikās from the three main metres, three from the three Prācyikās, none from the Udīcyikās and Pravṛttakas as these are included in the three which we get from the main metres, six from the six Aparāntikās (i.e. those which are obtained from the three main metres and from the three Prācyikās) and only three from the three Cāruhāsinīs derived from the three main metres; thus we have only 15 kinds of the Dakṣiṇāntikās.

V. 10: 'Clever men should know that any metre is called Gāthā when it has a smaller or larger number of letters in its Pādas, or has a smaller or larger number of Pādas in it (as compared with those that have been described so far) among the three kinds of metres, and which has not been also defined by (prosodists like) Jayadeva and others.

V. 11: 'The number of letters in a metre is obtained by deducting the number of long letters from the number of Mātrās in it; the number of long letters is obtained by deducting the number of letters from them and the number of short letters is obtained by deducting twice the number of long letters from them.' The verse seems to be out of place here, since the next chapter deals with the six Pratyayas.

UDDEŚA VI

Vv. 1-3: 'This chapter treats of the Pratyayas which are six in number and are enumerated in the first stanza. The commentator explains the word Pratyaya as *pratīti-jananāt pratyayāḥ*: 'It is called Pratyaya because it causes conviction.' They are, so to say, proofs which show the correctness of a statement about the numbers and forms connected

with the different aspects of a metre. Our author's treatment of the topic is, however, very perfunctory; he explains only two, namely, Prastāra and Saṁkhyā, out of the six Pratyayas. Virahāṅka has given eight different kinds of a Prastāra out of which our author gives only one, namely, the Samudra, which is given at *VJS.* 6.20-22 and for which see Introduction to the new edition of the work, para 10. In v. 3 the Saṁkhyā of the Mātrā Vṛttas only is explained, for which see *VJS.* 6.49 and its Introduction, para 17. In his introduction to v. 3 the commentator clearly says that the author has neglected the three Pratyayas, namely, Naṣṭa, Uddiṣṭa and Lagakriyā owing to *Prakriyā-gaurava.* As regards Adhvan, we do not know what our author had to say; the commentator merely observes at the end of his commentary on v. 3 : *jātyadhvayogas tu vṛttādhvayogatulya eva iti noktaḥ.* 'The *adhvayoga* of the Jātis is similar to that of the Vṛttas and so it is not mentioned': But where is the Vṛtta-adhvayoga explained ? Is a verse missing from our manuscript like the concluding colophon ?

NOTES TO APP. I—*Gāthālakṣaṇa.*

V. 4 : This is found at Bharata's *Nāṭyaśāstra* 18·6; it was probably borrowed by Nanditāḍhya from it.

V. 39 : Cf. : *PC.* 49.4.8; this latter seems to be a close imitation of our passage.

V. 56 : This is from the *Karpūramañjarī* II. 49.

Vv. 16, 74, 78 and 80 are quoted without mentioning the source in the commentary on the *Sandeśarāsaka* (*SR.*) edited by Dr. H. C. Bhayani in the Singhi Jain Granthamala, Bombay 1945, on pp. 2, 9, 49 and 37 respectively. The name Vastuka seems to be given to the strophic couplet at *SR.* 92 and 94, but according to both *N.* 80 and *CK.* 13 it is the name of the first member of it and is alternately called a Roḍaka.

In this connection it is interesting to note that on *SR.* 19, the commentator quotes a definition of the strophic couplet Raḍḍā in which the name Nanditāḍhya occurs, but it is not found in the work before us: It is as follows :—

जासु विरयणि हुंति पय पंच । पढमं चिय पनरह य ।
बीय चारि गारह निरुद्ध(त्त)उ ॥
तह तीयइ पंचदह । रड्डुभेउ जाणहु सु सुद्धउ ॥
करहिय मोहिणि मियनणि । राहासेणु(णि) मुणिंदु ॥
अंतिहिं दोहउ जसु हवइ । कवि नंदड्ढु भणंति ॥

NOTES ON APP. II—*Chandaḥkośa.*

Vv. 7, 16, 17, 21, 26, 32, and 41 of the *Chandaḥkośa* are quoted in the commentary on *SR.* pp. 69-70, 10, 12, 15, 46, 32 and 42-45 respectively, without mentioning the source.

V. 7 : In the definition quoted in the commentary on *SR.* 170-171 this stanza is reproduced, but with the word *nandinī* substituted for the word *toṭaka*; *nandinī* is also the name used by the author of the *SR.* in v. 170 of the work on p. 69 and 70 according to his usual practice.

Vv. 10, 32 and 39 : Kāminīmohana is another name of Madanāvatāra for which see *KD.* 2.22.

Vv. 12, 29 and 31 : For the Ullāla see Introduction, para 8.

V. 17 : This Rāsaka-Ābhāṇaka is also called Catuṣpadikā at *SR.* 86-87.

V. 26 : *SR.* 113 employs the name Cūḍillau, which word therefore seems to have been substituted for Cūliyau in *CK.* 26 by the commentators. This same stanza of *SR.* (113) mentions also Khaḍahaḍau and Gāhā as the metres of vv. 115 and 116 respectively. The commentator on this stanza quotes a definition whose wording resembles that of *Chandaḥ-kośa*; cf. *CK.* v. 7. But CK. does not mention this metre at all. On the other hand *VJS.* 4. 73-75 gives the name Khaḍahaḍaka to a strophic couplet made up of a stanza in the Bhramarāvali metre and a Gāthā. Bhramarāvali is the name of the metre which is here called Khaḍahaḍaka both by *SR.* and its commentators. Perhaps even here as in the case of the Dvipadī, the name is transferred from the strophic couplet to its first member. Bhayani, however, in his introduction to *SR* p. 69 thinks that the author of the poem has here conformed to the definition of *VJS.* and not with the one quoted in the commentary, since the two stanzas 115 and 116 form a syntactical unit and also because they obviously imitate the wording of *VJS.* 4. 74-75. Yet we must not neglect the fact that the author of *SR.* himself mentions the Khaḍahaḍaya and the Gāthā as two separate metres of vv. 115 and 116 in v. 113 according to his usual practice. This shows that Khaḍahaḍaya is separate from the Gāthā and is the name of a single stanza.

The definition quoted by the commentators mentions Ativallabhā as another name of the Khaḍahaḍaka : It is as follows :—

सगणा इय वीस य छंदु धुवं
लहु चालिस वीस गुरू सुमणोहरयं ।
खडहडुयनामहि निच्च पसिद्धपयं
अइवल्लहु नामि दुईय य तं कहियं ॥

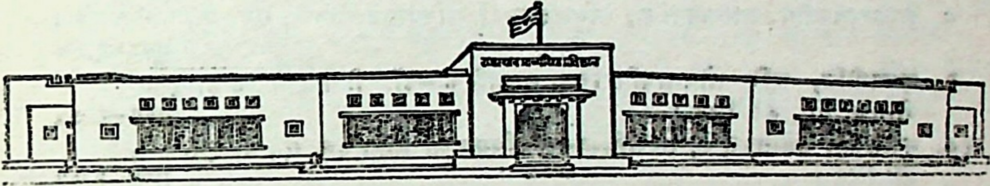


राजस्थान सरकार

राजस्थान प्राच्यविद्या प्रतिष्ठान

(Rajasthan Oriental Research Institute)

जो ध पु र



सूची-पत्र



प्रधान संम्पादक–पद्मश्री जिनविजय मुनि, पुरातत्त्वाचार्य

अप्रेल, १९६३ ई०

राजस्थान पुरातन ग्रन्थ-माला

प्रधान सम्पादक-पद्मश्री मुनि जिनविजय, पुरातत्त्वाचार्य

प्रकाशित ग्रन्थ

१. संस्कृत

१. **प्रमाणमंजरी**, तार्किकचूडामणि सर्वदेवाचार्यकृत, सम्पादक – मीमांसान्यायकेसरी पं० पट्टाभिरामशास्त्री, विद्यासागर। मूल्य–६.००

२. **यन्त्रराजरचना**, महाराजा सवाईजयसिंह-कारित। सम्पादक-स्व० पं० केदारनाथ ज्योतिर्विद्, जयपुर। मूल्य–१.७५

३. **महर्षिकुलवैभवम्**, स्व० पं० मधुसूदन ओझाप्रणीत, भाग १, सम्पादक–म० म० पं० गिरिधरशर्मा चतुर्वेदी। मूल्य–१०.७५

४. **महर्षिकुलवैभवम्**, स्व० पं० मधुसुदन ओझा प्रणित, भाग २, मूलमात्रम् सम्पादक–पं० श्री प्रद्युम्न ओझा। मूल्य–४.००

५. **तर्कसंग्रह**, अन्नंभट्टकृत, सम्पादक–डॉ. जितेन्द्र जेटली, एम.ए., पी-एच. डी., मूल्य–३.००

६. **कारकसंबंधोद्योत**, पं० रभसनन्दीकृत, सम्पादक–डॉ० हरिप्रसाद शास्त्री, एम. ए., पी-एच. डी.। मूल्य–१.७५

७. **वृत्तिदीपिका**, मौनिकृष्णभट्टकृत, सम्पादक–स्व.पं. पुरुषोत्तमशर्मा चतुर्वेदी, साहित्याचार्य। मूल्य–२.००

८. **शब्दरत्नप्रदीप**, अज्ञातकर्तृक, सम्पादक–डॉ. हरिप्रसाद शास्त्री, एम. ए., पी-एच.डी.। मूल्य–२.००

९. **कृष्णगीति**, कवि सोमनाथविरचित, सम्पादिका–डॉ. प्रियबाला शाह, एम. ए., पी-एच. डी., डी. लिट्। मूल्य–१.७५

१०. **नृत्तसंग्रह**, अज्ञातकर्तृक, सम्पादिका–डॉ. प्रियबाला शाह, एम. ए., पी-एच. डी., डी. लिट्। मूल्य–१.७५

११. **शृङ्गारहारावली**, श्रीहर्षकविरचित, सम्पादिका–डॉ. प्रियबाला शाह, एम. ए., पी-एच.डी., डी.लिट्। मूल्य–२.७५

१२. **राजविनोद महाकाव्य**, महाकवि उदयराजप्रणीत, सम्पादक–पं० श्रीगोपालनारायण बहुरा, एम. ए., उपसञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर। मूल्य–२.२५

१३. **चक्रपाणिविजय महाकाव्य**, भट्टलक्ष्मीधरविरचित, सम्पादक–केशवराम काशीराम शास्त्री मूल्य–३.५०

१४. **नृत्यरत्नकोश (प्रथम भाग)**, महाराणा कुम्भकर्णकृत, सम्पादक–प्रो. रसिकलाल छोटालाल पारिख तथा डॉ० प्रियबाला शाह, एम. ए., पी-एच. डी., डी. लिट्। मूल्य–३.७५

१५. **उक्तिरत्नाकर**, साधसुन्दरगणिविरचित, सम्पादक–पद्मश्री मुनि श्रीजिनविजयजी, पुरातत्त्वाचार्य, सम्मान्य संचालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर। मूल्य–४.७५

१६. **दुर्गापुष्पाञ्जलि**, म०म० पं० दुर्गाप्रसादद्विवेदिकृत, सम्पादक–पं० श्रीगङ्गाधर द्विवेदी, साहित्याचार्य। मूल्य–४.२५

१७. **कर्णकुतूहल**, महाकवि भोलानाथविरचित, सम्पादक–पं० श्रीगोपालनारायण बहुरा, एम. ए., उप-संचालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर। इन्हीं कविवर की अपर कृति श्रीकृष्णलीलामृतसहित। मूल्य–१.५०

१८. **ईश्वरविलासमहाकाव्यम्**, कविकलानिधि श्रीकृष्णभट्ट विरचित, सम्पादक–भट्ट श्रीमथुरानाथशास्त्री, साहित्याचार्य, जयपुर। मूल्य–११.५०

१९. **रसदीर्घिका**, कविविद्यारामप्रणीत, सम्पादक–पं० श्रीगोपालनारायण बहुरा, एम.ए. उपसंचालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर। मूल्य–२.००

२०. **पद्यमुक्तावली**, कविकलानिधि श्रीकृष्णभट्टविरचित, सम्पादक–भट्ट श्रीमथुरानाथ शास्त्री, साहित्याचार्य। मूल्य–४.००

२१. काव्यप्रकाशसंकेत, भाग १ भट्टसोमेश्वरकृत, सम्पादक—श्रीरसिकलाल छो० पारीख, मूल्य—१२.००
२२. ,, भाग २ ,, ,, मूल्य—८.२५
२३. वस्तुरत्नकोष, अज्ञातकर्तृक, सम्पा०—डॉ० प्रियबाला शाह। मूल्य—४.००
२४. दशकण्ठवधम्, पं० दुर्गाप्रसादद्विवेदिकृत, सम्पादक—पं० श्रीगङ्गाधर द्विवेदी। मूल्य—४.००
२५. श्री भुवनेश्वरीमहास्तोत्रम्, सभाष्य, पृथ्वीधराचार्यविरचित, कवि पद्मनाभकृत, भाष्य-सहित पूजापञ्चाङ्गादिसंवलित। सम्पादक—पं. श्रीगोपालनारायण बहुरा। मूल्य—३.७५
२६. रत्नपरीक्षादि सप्त ग्रन्थ संग्रह, ठक्कुर फेरू विरचित, संशोधक—पद्मश्री मुनि जिनविजयजी, पुरातत्त्वाचार्य। मूल्य—६.२५
२७. स्वयंभूछन्द, महाकवि स्वयंभूकृत, सम्पा० प्रो० एच. डी. वेलणकर। मूल्य—७.७५
२८. वृत्तजातिसमुच्चय, कवि विरहाङ्करचित, ,, ,, ,, मूल्य—५.२५
२९. कविदर्पण, अज्ञातकर्तृक, ,, ,, ,, मूल्य—६.००

२. राजस्थानी और हिन्दी

३०. कान्हडदेप्रबन्ध, महाकवि पद्मनाभविरचित, सम्पादक—प्रो० के.बी. व्यास, एम. ए.। मूल्य—१२.२५
३१. क्यामखां-रासा, कविवर जान-रचित, सम्पादक—डॉ दशरथ शर्मा और श्रीअगरचन्द नाहटा। मूल्य—४.७५
३२. लावा-रासा, चारण कविया गोपालदानविरचित, सम्पादक—श्रीमहताबचन्द खारैड़। मूल्य—३.७५
३३. वांकीदासरी ख्यात, कविराजा वांकीदासरचित, सम्पादक—श्रीनरोत्तमदास स्वामी, एम. ए., विद्यामहोदधि। मूल्य—५.५०
३४. राजस्थानी साहित्यसंग्रह, भाग १, सम्पादक—श्रीनरोत्तमदास स्वामी, एम.ए.। मूल्य—२.२५
३५. राजस्थानी साहित्यसंग्रह, भाग २, सम्पादक—श्रीपुरुषोत्तमलाल मेनारिया, एम. ए., साहित्यरत्न। मूल्य—२.७५
३६. कवीन्द्र कल्पलता, कवीन्द्राचार्य सरस्वतीविरचित, सम्पादिका—श्रीमती रानी लक्ष्मीकुमारी चूंडावत। मूल्य—२.००
३७. जुगलविलास, महाराज पृथ्वीसिंहकृत, सम्पादिका—श्रीमती रानी लक्ष्मीकुमारी चूंडावत। मूल्य—१.७५
३८. भगतमाळ, ब्रह्मदासजी चारण कृत, सम्पादक—श्री उदैराजजी उज्ज्वल। मूल्य—१.७५
३९. राजस्थान पुरातत्त्व मन्दिरके हस्तलिखित ग्रंथोंकी सूची, भाग १। मूल्य—७.५०
४०. राजस्थान प्राच्यविद्या प्रतिष्ठानके हस्तलिखित ग्रन्थोंकी सूची, भाग २। मूल्य—१२.००
४१. मुंहता नैणसीरी ख्यात, भाग १, मुंहता नैणसीकृत, सम्पादक—श्रीबद्रीप्रसाद साकरिया। मूल्य—८.५०
४२. ,, ,, ,, ,, २, ,, ,, ,, मूल्य—६.५०
४३. रघुवरजसप्रकास, किसनाजी आढाकृत, सम्पादक—श्री सीताराम लाळस। मूल्य—८.२५
४४. राजस्थानी हस्तलिखित ग्रन्थ-सूची, भाग १ सं. पद्मश्री मुनि श्रीजिनविजय। मूल्य—४.५०
४५. राजस्थानी हस्तलिखित ग्रन्थ-सूची, भाग २—सम्पादक—श्री पुरुषोत्तमलाल मेनारिया एम.ए., साहित्यरत्न। मूल्य—२.७५
४६. वीरवाण, ढाढ़ी बादरकृत, सम्पादिका—श्रीमती रानी लक्ष्मीकुमारी चूंडावत। मूल्य—४.५०
४७. स्व० पुरोहित हरिनारायणजी विद्याभूषण-ग्रन्थ-संग्रह-सूची, सम्पादक—श्रीगोपाल नारायण बहुरा, एम. ए. और श्रीलक्ष्मीनारायण गोस्वामी, दीक्षित। मूल्य—६.२५
४८. सूरजप्रकास, भाग १—कविया करणीदानजी कृत, सम्पादक—श्री सीताराम लाळस। मूल्य—८.००
४९. ,, ,, २ ,, ,, ,, ,, मूल्य—६.५०
५० नेहतरंग, रावराजा बुधसिंह कृत—सम्पादक—श्री रामप्रसाद दाधीच एम.ए. मूल्य—४.००
५१ मत्स्यप्रदेश की हिन्दी-साहित्य को देन, प्रो. मोतीलाल गुप्त, एम.ए., पी-एच.डी. मूल्य—७.००

प्रेसों में छप रहे ग्रंथ

संस्कृत

१. शकुनप्रदीप, लावण्यशर्मरचित, सम्पादक–पद्मश्री मुनि श्रीजिनविजयजी ।
२. त्रिपुराभारतीलघुस्तव, धर्माचार्यप्रणीत, सम्पादक–पद्मश्री मुनि श्रीजिनविजयजी ·
३. करुणामृतप्रपा, भट्ट सोमेश्वरविनिर्मित, सम्पा०–पद्मश्री मुनि श्रीजिनविजयजी ।
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राजस्थानी और हिन्दी

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विशेष–पुस्तक-विक्रेताओं को २५% कमीशन दिया जाता है ।